

XXX *Craftsmen's Convention Issue*

30th Annual Convention of
The International Association of
Printing House Craftsmen, Inc.

SAN FRANCISCO, CALIFORNIA

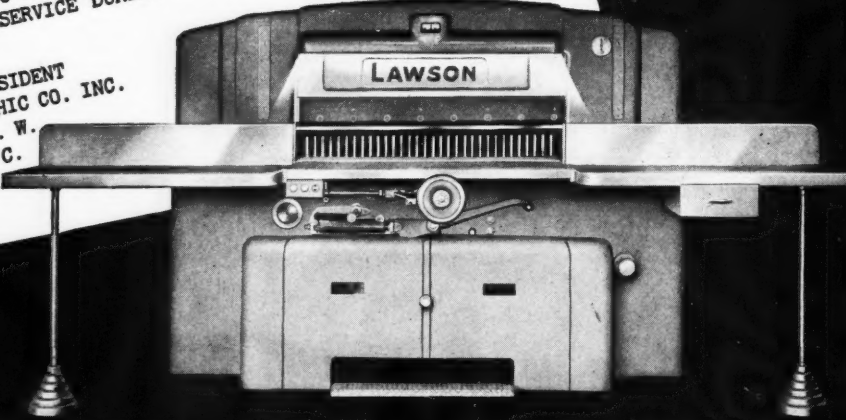
SEPTEMBER 4, 5, 6, 7, 1949

SAN FRANCISCO—
OAKLAND BAY BRIDGE

THE INLAND
PRINTER

AUGUST • 1949

"RECOMMEND MOST HIGHLY DESIGN AND PERFORMANCE OF LAWSON 52" CUTTER!"



.. satisfied users... our strongest claim!

WESTERN UNION									
<small>Check the class of service desired. otherwise this message will be sent as a full rate telegram</small> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; text-align: center;">FULL RATE TELEGRAM</td> <td style="width: 50%; text-align: center;">SERIAL</td> </tr> <tr> <td style="text-align: center;">DAY LETTER</td> <td style="text-align: center;">NIGHT LETTER</td> </tr> </table>	FULL RATE TELEGRAM	SERIAL	DAY LETTER	NIGHT LETTER	<small>Check the class of service desired. otherwise this message will be sent as a full rate telegram</small> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; text-align: center;">FULL RATE TELEGRAM</td> <td style="width: 50%; text-align: center;">DEFERRED</td> </tr> <tr> <td style="text-align: center;">CODE</td> <td style="text-align: center;">NIGHT LETTER</td> </tr> </table>	FULL RATE TELEGRAM	DEFERRED	CODE	NIGHT LETTER
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DAY LETTER	NIGHT LETTER								
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CODE	NIGHT LETTER								

WESTERN UNION
W. P. MARSHALL, PRESIDENT

1949 MAY 20 AM 9 42

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MR. DAVID W. SCHULKIND
E. P. LAWSON COMPANY
426 WEST 33 STREET
NEW YORK, N. Y.

WE ARE PLEASED TO RECOMMEND MOST HIGHLY THE DESIGN AND PERFORMANCE OF THE LAWSON 52" CUTTER. IT HAS GIVEN HIGHLY SATISFACTORY SERVICE SINCE INSTALLED TWO YEARS AGO IN OUR PLANT. ALSO WANT TO COMMEND THE LAWSON COMPANY ON THE PROMPT AND COOPERATIVE SERVICE DURING THE TWENTY YEARS WE HAVE DEALT WITH THEM.

W. W. KIRBY, PRESIDENT
KIRBY LITHOGRAPHIC CO. INC.
1320 F STREET N. W.
WASHINGTON, D. C.

Learn why **LAWSON** users the world over say "**LAWSON CUTTERS RATE BEST!**" Let your dealer demonstrate how **LAWSON** performance can boost your production!

for illustrated descriptions and specifications of the 39", 46" and 52" **LAWSON CUTTERS**.



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A most versatile Ludlow typeface, and one which emphasizes a new trend in modern type display, combining brilliance and originality with style and simplicity. Available in five useful series.

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Correctly designed, Karnak combines dignity with emphasis, and distinction with power. Widely used for advertising display, heads and commercial composition. Available in nine different series.

Tempo Heavy Condensed Italic

Ludlow Tempos have already made their own place as typefaces of general appeal and permanent value. They now comprise fourteen attractive series, meeting all possible requirements for a sans serif letter, and are equally effective for advertising display or commercial printing.

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A freely hand-drawn letter in the "brush-stroke" style, Hauser Script is most informal, yet forceful. In display it commands attention, and appeals to particular typographers, art directors and others.

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A truly regal script, which lends color and variety to nearly any kind of composition. It is increasingly popular among commercial and publication printers, advertising typographers, etc. Made in lightface and bold.

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Avenue, Chicago 14, Illinois

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copy, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$10.00 a year; three years, \$20.00. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948. Copyrighted, 1949, Maclean-Hunter Publishing Corporation.



SHALL WE
PUT IT ON
WESTON'S!

When the call is for letterheads or forms, recommend a WESTON bond, ledger or index bristol. WESTON-quality new rag papers will satisfy your customers every time and keep them coming back with profitable repeat business. There's a Weston paper for every purpose — stocked and sold by a distributor near you. Why not put the next job on WESTON'S?

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SUPERIOR MANUSCRIPT COVER



BYRON WESTON COMPANY

MAKERS OF PAPERS FOR BUSINESS RECORDS

DALTON · MASSACHUSETTS

HEART TO HEART

MY DEAR FRIENDS:

The Printing Industries of Philadelphia, Inc., Bulletin Number 47, May 25th, 1949, says that "no general wage cuts will take place, and industry, in order to maintain volume on a declining market, will have to achieve some price reductions out of management—effected savings and increased productivity."

Really, that spells the many-purpose, many Profit BAUMFOLDER—
True?

We did not, after V-E Day, embrace the opportunity of taking a big profit when there was such a demand for folders, but kept our prices practically pre-war (some models slightly less . . . some models slightly more). Other printing machines that may have been re-priced close to double pre-war can more readily absorb a modest cut today, but we are the unfortunate "unsung hero" who has already given thousands of firms the benefit of rock-bottom prices.

One week last month, fifty-five firms from the Atlantic to the Pacific ordered their Miracle Money-Maker BAUMFOLDER—the indispensable solver of today's price competition. Everywhere printers and bookbinders find it "indispensable." It invariably returns its cost many times over . . . long before you pay for it (on payment-out-of-earnings plan where you make but a small initial deposit) if used but a few hours a week. Honestly now, under these conditions, doesn't it cost you less than nothing to own it? And aren't you losing a small fortune by trying to compete without it?

Why are BAUMFOLDERS THE FASTEST-SELLING FOLDERS IN AMERICA? Among the many reasons it is first in sales is because it is first in value (priced close to pre-war—so much less than the usual price of fine folders). And because it's first in accuracy (perfection, no less). And first in versatility (no stock too thin nor too heavy . . . and it folds, pastes, trims and folds again for mailing in one operation; it will perforate both directions at the same time and deliver sheets flat). And first in production (the fastest folders ever built—feeds and folds faster than paper can stand—broken through the ceiling—the ultimate in production; therefore, the ultimate profit, making folding your most-profitable operation). And first in sturdiness (precision-built of finest materials obtainable—the heaviest-built, the strongest-built folders ever designed—truly life-time folders). And first in quick setting and ease of operation (timeless—almost self-operating . . . thousands, since V-E Day, have been uncrated and set up by users who had no previous operating experience).

Why do without it and lose—why not phone us collect or wire us to ship it and make it your "Gold-Mine for Forty-Nine?"

Russell Ernest Baum

615 Chestnut Street
Philadelphia 6, Pa.

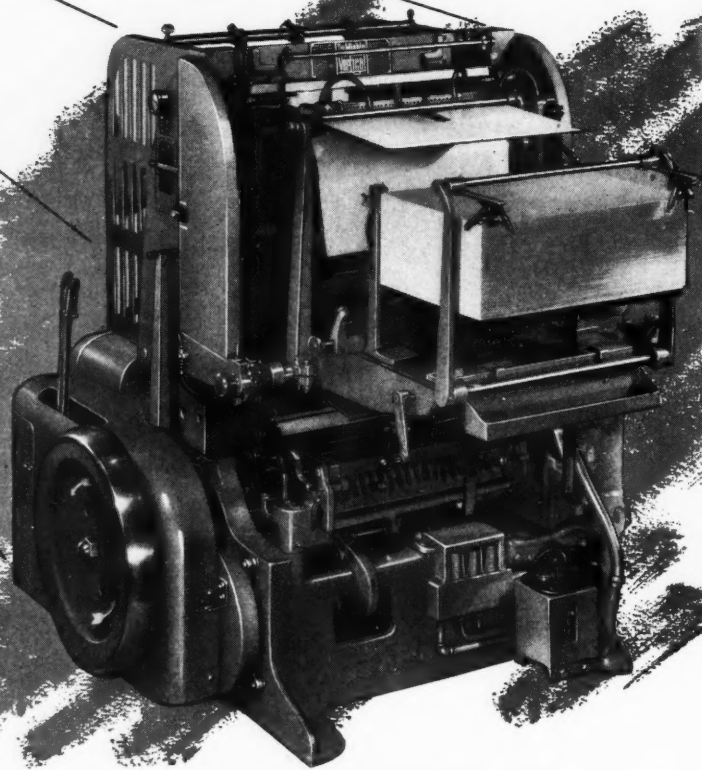
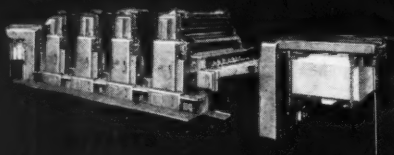
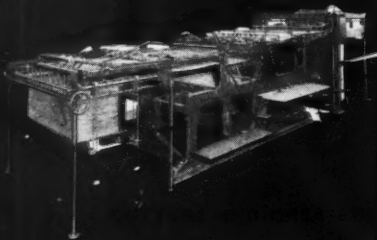
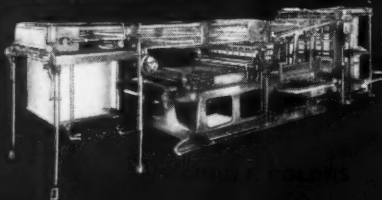
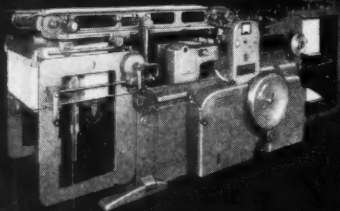
SIZES: 14 x 20 17½ x 22½
22 x 28 25 x 38 28 x 44

P.S. June orders breaking all sales records. Factory working overtime . . . fifty-seven hours weekly. Every hour a "Baum" rolls off the assembly line. Don't delay . . . and be disappointed in delivery. Do phone me personally collect—let's talk it over.

SMALL SHOP... LARGE PLANT..



VERTICAL



THE V-50 VERTICAL — maximum sheet 14" x 20"
maximum speed 5,000 I. P. H.

Regardless of what size plant you operate or what type of printing you produce, Miehle has a press which will turn out high quality work more efficiently and economically than any comparable equipment.

The Improved Miehle Vertical has well been called "the fundamental necessity in every pressroom." Send for the 20 page booklet MV-1 describing this outstanding press.

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WORLD'S LARGEST MANUFACTURER OF SHEET FED PRESSES
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To help you cash in on the increasing demand for new and better letterheads!

Here are six tools helpful to any printer who wants to build up his letterhead business. They will aid in designing letterheads especially suited to the requirements of a customer's business.

This new Hammermill packet contains:

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- 3 Sample Book of Cockletone Bond**, the newest product of Hammermill's papermaking research and skills. Tub-sized, air-dried, it has the handsome appearance, heavy feel, crisp snap to add sparkle and distinction to your letterhead jobs. Book contains samples in weights for letterhead needs—business, executive, professional and personal. Also matching envelopes.



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- 5 Hammermill Layout Rule.** With typewriter, pica and inch scales. Handy. Of durable plastic. A valuable aid in printing design (whether for letterheads or forms).
- 6 Letterhead Layout Sheets.** Spaced to enable you to plan and visualize your design.

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Please send me—FREE—the Hammermill Letterhead Design Packet.

Name

Position

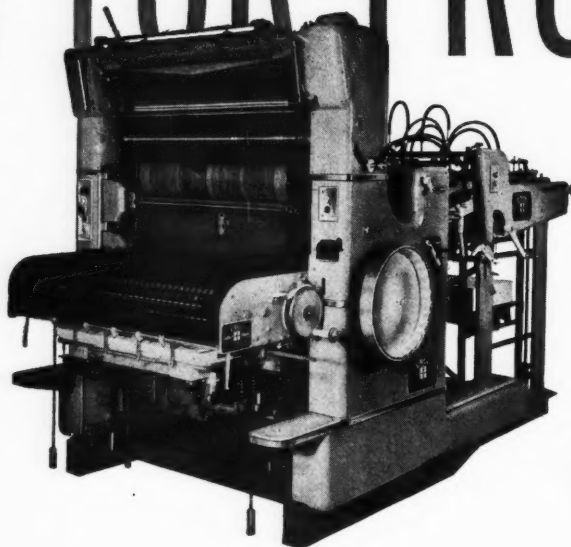
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the improved  offset press

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22" x 34"

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- Inker Driven from Main Drive
- Cylinders Balanced on Tapered Roller Bearings
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Everything about it adds up to greater production—more profit! Simpler, speedier operation! Easier accessibility! More positive controls! Less operator fatigue—less down time! Increased production means no delays in delivery.



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STATIC ELIMINATOR

for

**SMALL and MEDIUM SIZE
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(Both Offset and Letterpress)

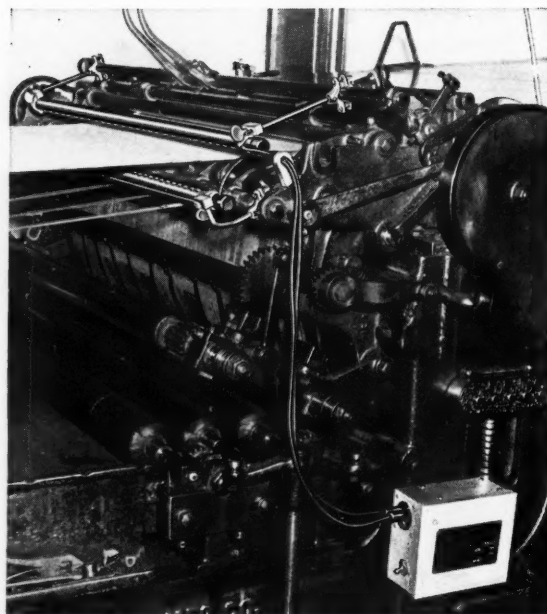
by

CHAPMAN

SIMPLE * SAFE * COMPACT * EFFICIENT

The new, Model LV Static Eliminator is especially suitable for small and medium size printing presses, both offset and letterpress. Efficient and completely effective in killing static, it speeds all mechanical phases of press work on any kind of stock. It is quickly and easily installed, is trouble-free, requires a minimum of maintenance, and is fully guaranteed.

Model LV (low voltage) is a new addition to the internationally famous line of CHAPMAN high-voltage, static eliminators, which through four decades have been in world-wide use on thousands of machines in printing and paper converting plants of all sizes; and



Model LV—2 bar—on a Whitlock Press (shown because both Inductor Bars show clearly on this press). Note simplicity of installation. The Power Unit (transformer) hung on a bracket which is attached to the frame of the press. The two Inductor (ionizing) Bars correctly placed and suspended from simple, quickly attached fittings.

which have been approved by the Underwriters' Laboratories and are on their annual re-examination list.

When writing for prices, please state make, model, type and capacity of machines you are considering for Model LV application. (Ask for Bulletin No. 71)



CHAPMAN ELECTRIC NEUTRALIZER CO.

Established 1904

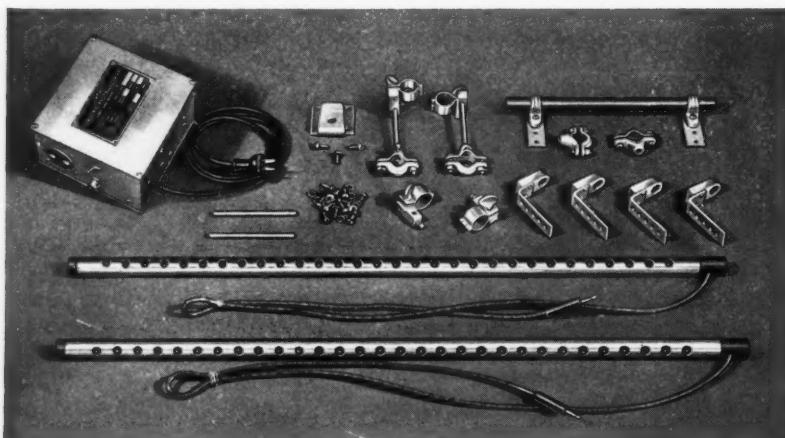
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D. H. SPEIDEL, 343 So. Dearborn Street, Chicago 4, Illinois

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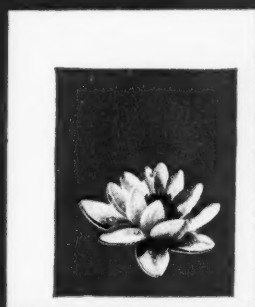
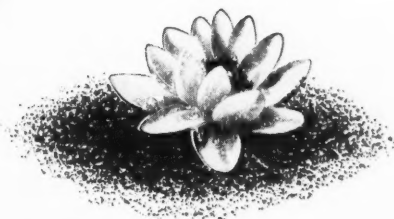


COMPLETE ASSEMBLY

of units and fittings of Model LV—2 bar—for two models of a well-known make of offset presses. Pictured are the power unit, bar for feed, bar for delivery, hinged bar clamps, rod clamps and other fittings, ready for packaging.

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USUALLY WITHIN
PARCEL POST
LIMITS**

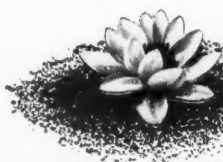
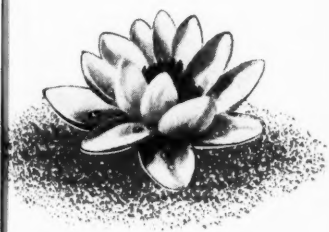
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Printers who have seen and used Waretone marvel at the new beauty of the sheet and the sparkling new brilliance of inks that it now makes possible. We invite you to compare Waretone results on either letterpress or offset — on labels, wraps and all printed pieces. Write today for printed specimens so that you may see and compare Waretone results with your own eyes. And notice particularly the even keen sheen of large overall printed areas — the toughest test of all.



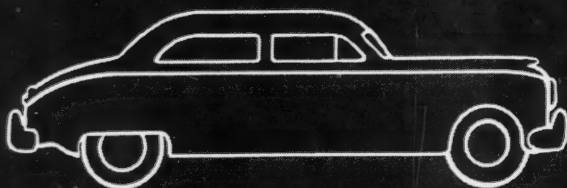
McLAURIN-JONES COMPANY

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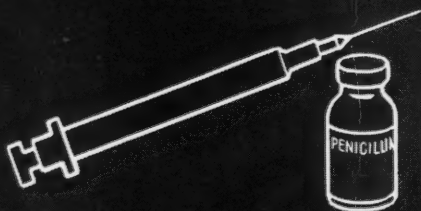
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Omaha, Neb.	Western Paper Co.
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Portland, Ore.	Blake, Moffitt & Towne
Providence, R. I.	Carter, Rice & Co. Corp.
Richmond, Va.	Cauthorne Paper Co.
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Sacramento, Calif.	Blake, Moffitt & Towne
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St. Paul, Minn.	Inter-City Paper Co.
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Salt Lake City, Utah	Western Newspaper Union
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Seattle, Wash.	Blake, Moffitt & Towne
Sioux City, Iowa	Western Newspaper Union
Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Bulkley, Dunton & Co., Inc. (Div. of Carter, Rice & Co. Corp.) Mill Brand Papers, Inc.
Stockton, Calif.	Blake, Moffitt & Towne
Tacoma, Wash.	Blake, Moffitt & Towne
Tampa, Fla.	Tampa Paper Co.
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	The Mudge Paper Co.
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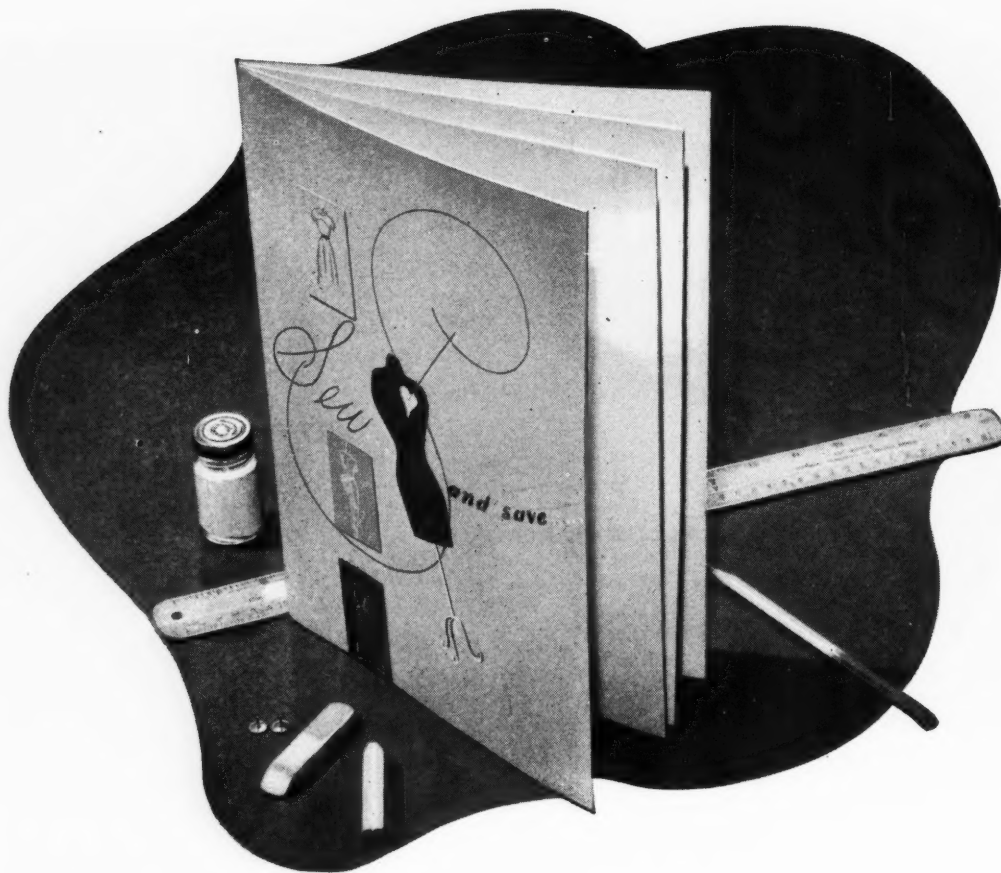
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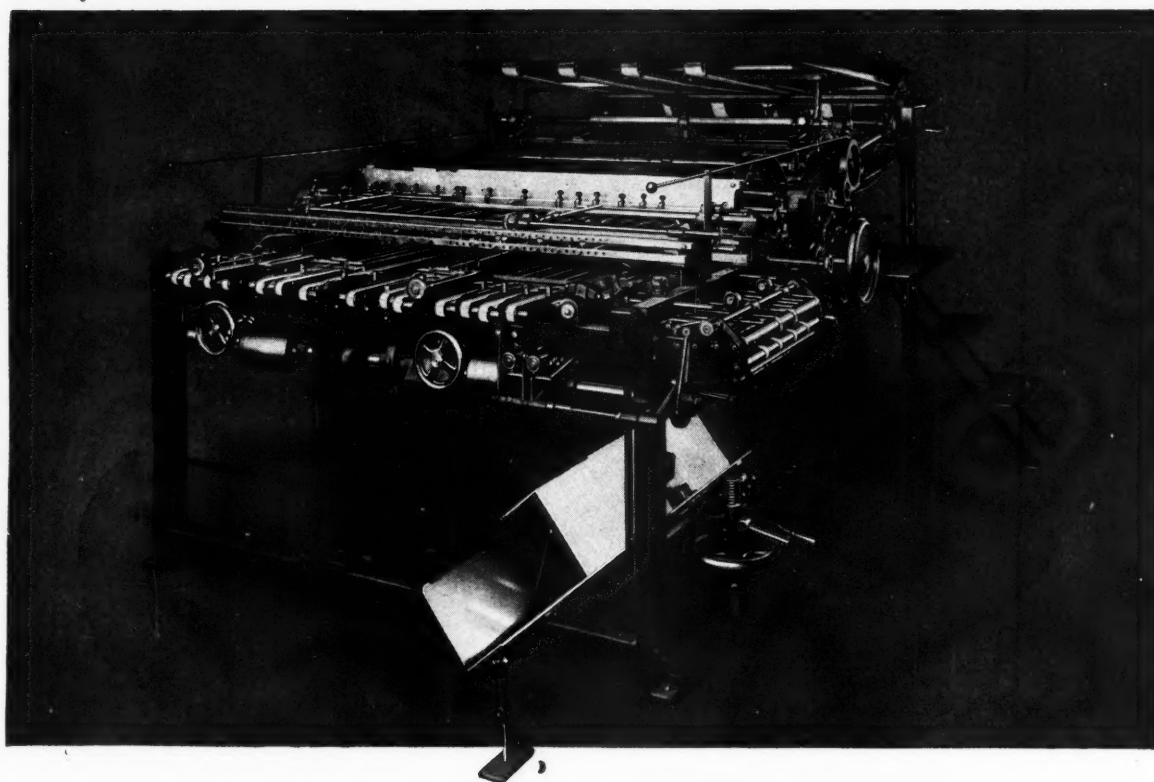
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International Paper Company, 220 East 42nd Street, New York 17, N.Y.



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for Printing and Converting





THE DEXTER #104 DOUBLE SIXTEEN FOLDER *is now built to handle sheets up to 44 x 58"*

Printers and binders will welcome the good news that the range of this wellknown and time-proven folder has been increased to include a maximum sheet size of 44 x 58".

This means that the Dexter #104 Double Sixteen now delivers signatures from 4 x 6½" to 11 x 14½" in 16 pages — or 32 pages inserted. This page size range covers practically the entire list of publications and books.

Standard equipment on this folder is the dependable Cross Continuous Feeder. Attachments for *extra* folds are available, if required.

It will be a pleasure to send you further information about the Dexter #104 Double Sixteen Folder, also about other Dexter and Christensen Machines that are boosting production and reducing costs in well-equipped printerries and binderries.

Dexter and Christensen Machines

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Dexter Folder Company • General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal, Winnipeg . . . and in Foreign Countries

Christensen Machines are built by Christensen Machine Company at Racine, Wis.

When Writing These Advertisers, Please Mention THE INLAND PRINTER

Prominent Users of Strathmore Letterhead Papers: No. 83 of a Series.



San Francisco's original Palace Hotel, built in 1875, installed electric clocks and air conditioning in an era when such refinements were practically unknown. The modern Palace is equally insistent upon quality in all things.

The Palace Hotel
SAN FRANCISCO 19

The PALACE HOTEL

uses Strathmore

Gold Rush millionaires and international luminaries were the earliest patrons of the Palace, San Francisco's fabulous hotel. Emperors and presidents invariably stayed at the Palace, since it offered the finest of everything. Its founder had bought a factory to assure furnishings made to his exacting specifications. Carpeting for the lobby had been specially woven in France. Travelers marveled at the carriage entrance which swept magnificently through the hotel.

Continuing its traditional insistence on quality, the modern Palace Hotel uses Strathmore paper for its letterhead... as do many long-established firms with reputations to maintain.

It may be wise to re-examine your present letterhead. Does it adequately express your business? Make sure your correspondents receive the best possible impression... specify a Strathmore letterhead paper.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Bond, Strathmore Writing.

STRATHMORE

MAKERS
OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore

ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:

TIME

NEWSWEEK

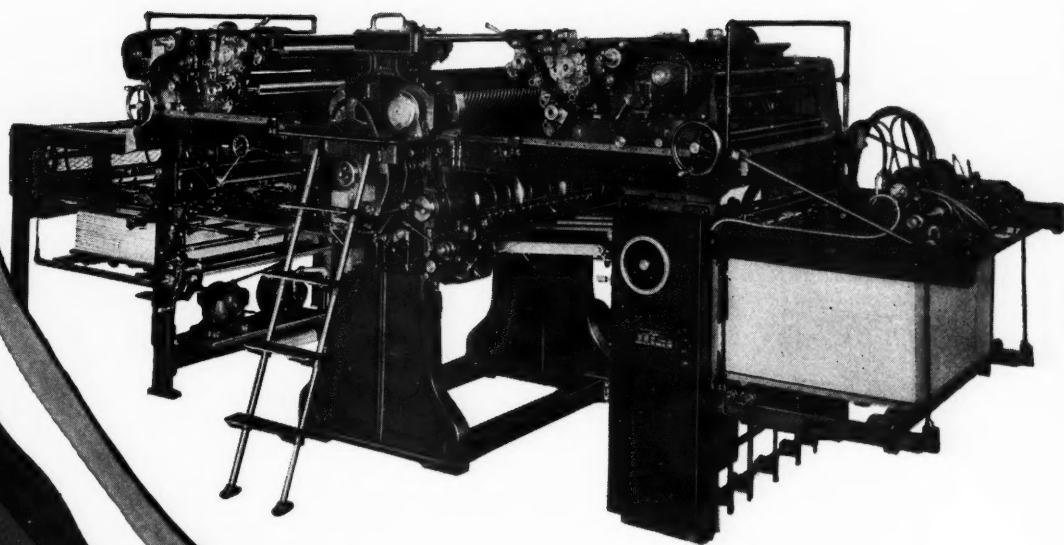
UNITED STATES NEWS

BUSINESS WEEK

ADVERTISING & SELLING

PRINTERS' INK

SALES MANAGEMENT



QUALITY PRODUCTION AT HIGH SPEEDS

Your customer says: "I want a flawless job . . . and please rush!"
You can meet such demands without worry . . . without overtaxing your plant's facilities, if your equipment includes a Cottrell two-color Rotary Press.

You'll never face the discouragement of having to pass up profits for lack of proper equipment. The Cottrell two-color Rotary is a versatile, high net production press which gives your plant a competitive edge for years to come!

Now is the time to think about the best investment in fine, profitable color printing . . . The Cottrell two-color Rotary Press.

Cottrell

C. B. COTTRELL & SONS CO.

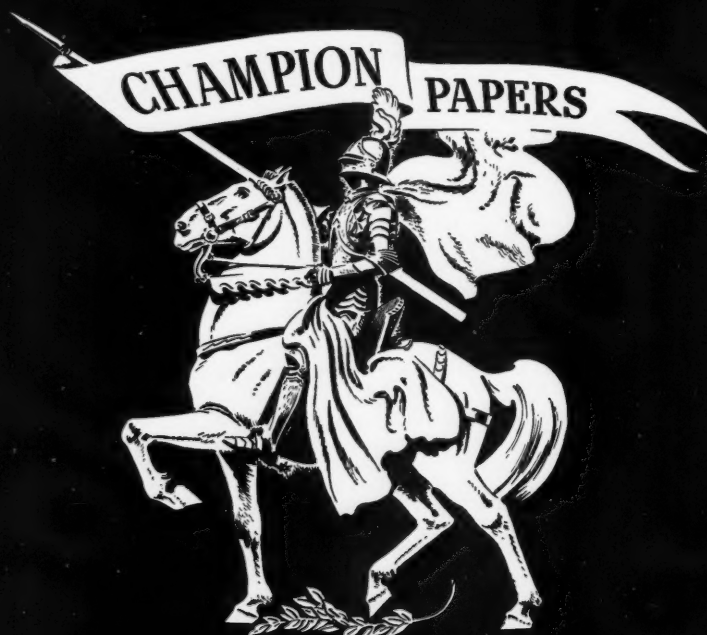
Westerly, R. I.

New York: 25 E. 26th St. Claybourn Division: 3713 N. Humboldt Ave., Milwaukee, Wis.

Chicago: Daily News Bldg., 400 W. Madison St.

Smyth-Horne, Ltd., 13 Bedford Row, London W.C. 1, Eng.

FOR THE LABEL AMONG LABELS



All Purpose Litho

It takes more than creative design to assure distinctive labels. They must be reproduced on quality paper . . . on Champion All Purpose Litho. All Purpose Litho, coated one side, possesses unexcelled qualities for the printing, embossing and die cutting of labels.

All Purpose Litho is adaptable to either letterpress or offset lithography, spirit or press varnishing. It is always available from stock in several sizes and weights. Use Champion All Purpose Litho for your labels—it will enhance the quality appeal of your product. The Champion Paper and Fibre Company, Hamilton, Ohio.

Mills at Hamilton, Ohio; Canton, North Carolina and Houston, Texas.
District sales offices: New York • Chicago • Philadelphia • Detroit
St. Louis • Cincinnati • Atlanta • Dallas • San Francisco

THERE'S A

Champion

PAPER FOR EVERY
PRINTING NEED



SATIN REFOLD ENAMEL

Meets every requirement for quality publication and advertising printing—thanks to top-grade enamel coating, folding strength and its receptivity to ink.



WEDGWOOD OFFSET

Superior in color, finish, and printability, this paper is unexcelled for fine lithography. It is available in a wide variety of weights, sizes and special finishes.



ARIEL COVER

Particularly effective for catalog covers, cards and displays. Available in white and eight attractive colors, and in various weights, sizes and special finishes.



KROMEKOTE

For excellent reproduction with catalog covers, post cards and inserts, or for packaging and labeling quality products, this cost coated stock is ideal.



SPECIALTY PAPERS

Champion's specialties include coffee bag, drawing papers, gift wrap, end leaf, food container stock, red patch stock, stencil board and pattern board.

WHATEVER YOUR PAPER PROBLEM . . .

It's a Challenge to Champion!



For the Photographer, an orchid Ardean Miller, Miami, Fla.

For the Lithographer, a bouquet Albert H. Vela Co., N. Y., using an ATF Chief

From the Press Manufacturer, a message On the next page . . .

ATF CHIEFS

THE ATF CHIEFS do beautiful work. The previous page is striking evidence. But for how and why they do it—easily and consistently—you look to their sturdy, rugged construction, precision engineering, and simplified adjustments and controls.

No type of offset work within their size range is beyond the ability of an ATF CHIEF to handle efficiently. Available in three sizes, 80% of the offset jobs in any commercial shop can be done on ATF CHIEFS.

ATF CHIEF 29

Largest sheet size: 22½" x 29"

Smallest sheet size: 11" x 17"

ATF CHIEF 22

Largest sheet size: 17½" x 22½"

Smallest sheet size: 8" x 10"

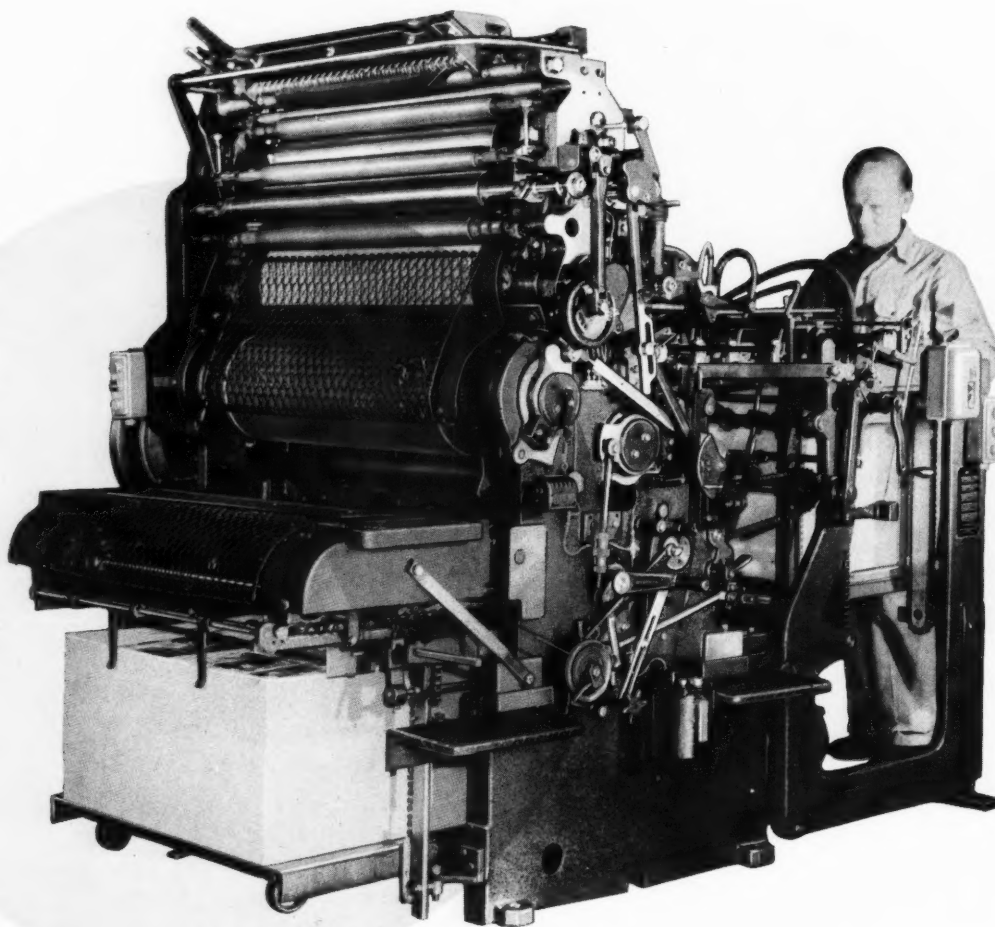
ATF CHIEF 20

Largest sheet size: 14" x 20"

Smallest sheet size: 8" x 10"

For complete details regarding special and exclusive features, get in touch with your nearest ATF Branch Office, or write to us.

Pacemakers in Fine Offset Lithography



AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth B, New Jersey

Branches in
Principal Cities



Manufacturers of: Kelly Presses, Little Giant Presses, Chief Offset Presses, Web Fed Offset Presses, Gravure Presses, Foundry Type and Process Cameras

Distributors of: Vandercook Proof Presses, Composing Room, Pressroom and Bindery Equipment



Opacity

Hillcrest Offset is sufficiently opaque to prevent show-through, even of large areas of heavy solids.

Make a test run on Hillcrest Offset in your own plant. Prove to yourself its superiority. Write to the mill today for samples.

HILLCREST OFFSET

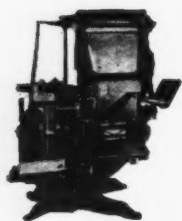
Preferred for its Performance



Fitchburg Paper Company

FOUNDED IN 1861

MILLS AND MAIN OFFICE: FITCHBURG, MASS. N. Y. OFFICE: 250 PARK AVE., N. Y. 17 • 11 SO. LA SALLE ST., CHICAGO



Linotype Research announces

New developments to cut maintenance costs— simplify operation

HERE ARE some of the new Linotype improvements. These, and many more, are supplied at no extra cost on every Linotype now being shipped from the factory.

The new cam construction completely eliminates wear on the pot pump cam surface . . . roller rides only on hardened-steel shoes avoiding any maintenance problems; a new adjustment for the pot pump spring permits simple adjustment of the plunger pressure; the Linolizing* process reduces mold maintenance. These are but a few developments from Linotype Research which help lower operating and maintenance costs.

Other improvements (not illustrated) include the new delivery slide long finger which requires no ad-

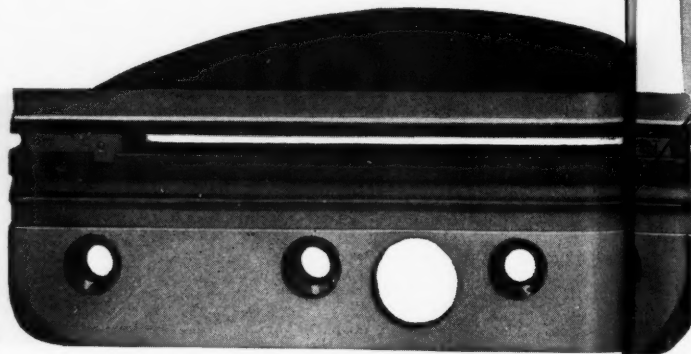
justment for varying lengths of lines; a mold slide safety which stops the machine instantly if anything interferes with forward motion of mold slide; separate Micro-Therm crucible and mouthpiece controls to provide closer temperature regulation and adjustable orifices to simplify the initial setting of the new gas pot; a new delivery lever construction that permits quicker, easier adjustment from the front of the machine.

And there are still *many more* improvements already on new machines . . . all designed to cut costs . . . all resulting from Linotype Research. It is Linotype Research which enables your Linotype representative to help you plan a more efficient composing room.

*TRADE MARK—SURFACE TREATMENT

Set in Linotype Times Roman, Eybar Bold Condensed and the Spartan Family

TO CUT MOLD MAINTENANCE, all Linotype molds are now Linolized. This new process prevents metal from fusing to molds and reduces daily maintenance. Linolized molds make slug ejection smoother—cut matrix damage. Linolizing is free on all new Linotype molds.



LINOTYPE

LEADERSHIP THROUGH RESEARCH

MERGENTHALER LINOTYPE COMPANY • 29 Ryerson Street, Brooklyn 5, N. Y.

TO R
cam a
harder
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the rol
roller

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anything
separate
controls to
adjustable
gas pot;
quicker,
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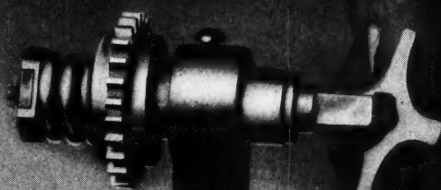
ARCH

N. Y.

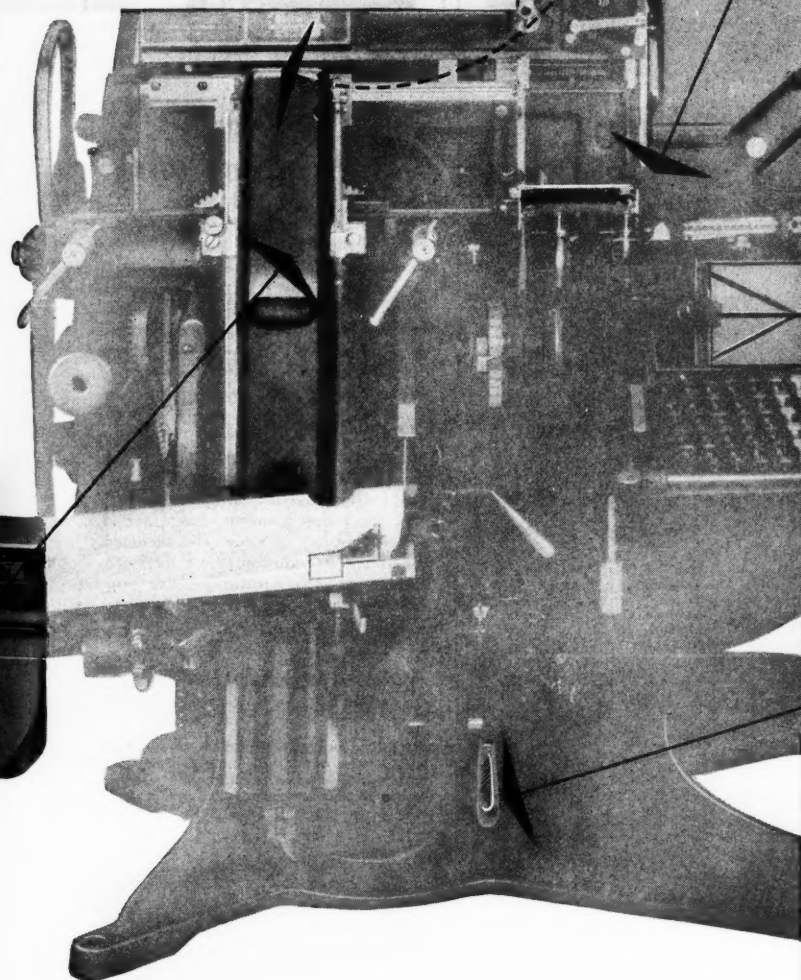


TO REDUCE WEAR, a new construction for pot pump cam allows the cam roller to make contact only with hardened-steel shoes—wear on the surface of the cam is eliminated. The plunger is raised by cam-shoe action but returns to normal position before casting—no additional air can enter pot throat. Top illustration shows the roller in lifted position. The bottom photo illustrates roller making contact with hardened-steel shoe.

LINOTYPE

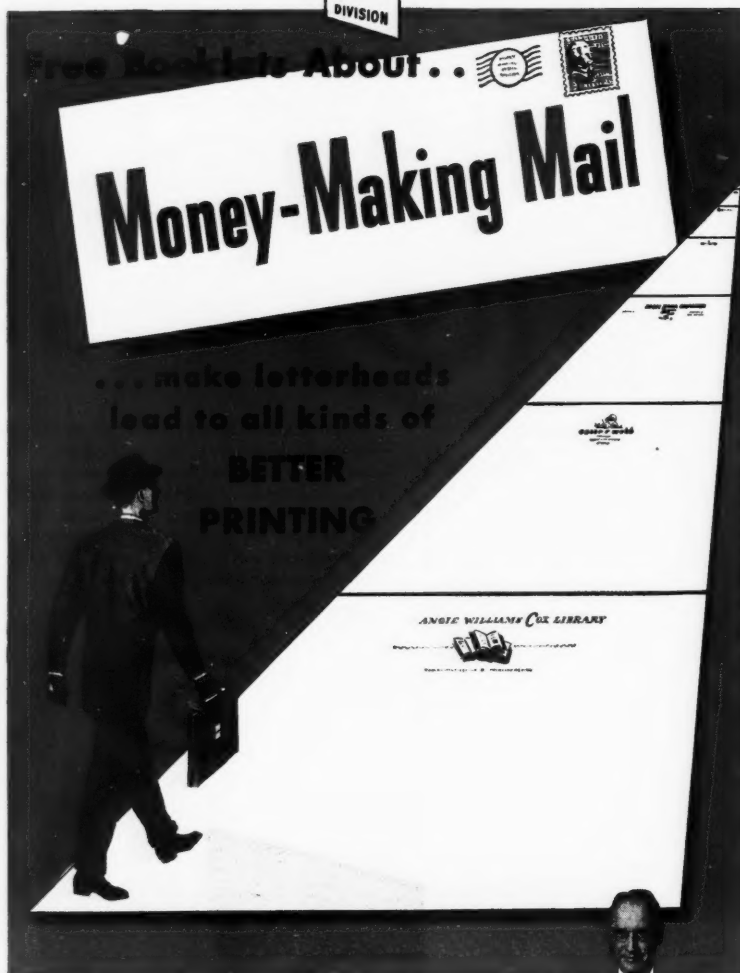


PERMANENT ADJUSTMENT of star wheel friction from the front of the machine is assured with new shaft and square-headed adjusting screw. Tension is changed by revolving the screw head—star wheel itself can be used for making this adjustment. A pin prevents nut from dropping off shaft. Replacing star wheel on shaft locks setting.



EASY ADJUSTMENT without tools of pot pump pressure is now possible with new handle nut located in front of Linotype base. The pot pump pressure may be maintained at the exact setting which gives the best casting results. The new, extra-long pot pump spring sends a more even flow of metal into the mold throughout downward thrust of the pot pump plunger.

Fox River **Better Letters** FINE PAPERS
DIVISION



Here's a business stationery program it pays to push!

It makes *quality printing on fine paper* make sense to the BOSS. It turns his attention on the *big items of correspondence costs* — the dictator, stenographer, office overhead, etc. Among your customers it says the *right things to the right people* — paves the way to sales of better printing of *all kinds*. FOX RIVER PAPER CORPORATION, 5354 Appleton Street, Appleton, Wisconsin.



WRITE TODAY! These free booklets by Dr. Robert R. Aurner are consulted by thousands of business firms; should be in every printer's sales kit. Request on your letterhead, please.

Match your quality printing
by quoting it on
fine paper



COTTON-FIBER BOND, ONION SKIN, LEDGER



PLASTICOLOR COVER stars in any role

Use it in a Tiffany setting . . . or in the Parts Department . . . amazing Plasticolor* Cover paper takes on all jobs.

For sheer beauty, nothing can touch it. Six enchanting colors brighten booklets, brochures, displays, portfolios and such items. And its sparkling glamor attracts attention and admiration.

Plasticolor Cover *stays* bright . . . because it's a permanent, soil-proof lamination (not just a coating) of plastic film and fine Beckett cover paper. Dirt, grease and grime slide off its slick surface at the touch of a damp cloth. Weather and rough handling don't faze it.

For dressing up your sales message, for downright durability, or for both, look to Plasticolor Cover. Ask your Beckett paper supplier or write us for samples.

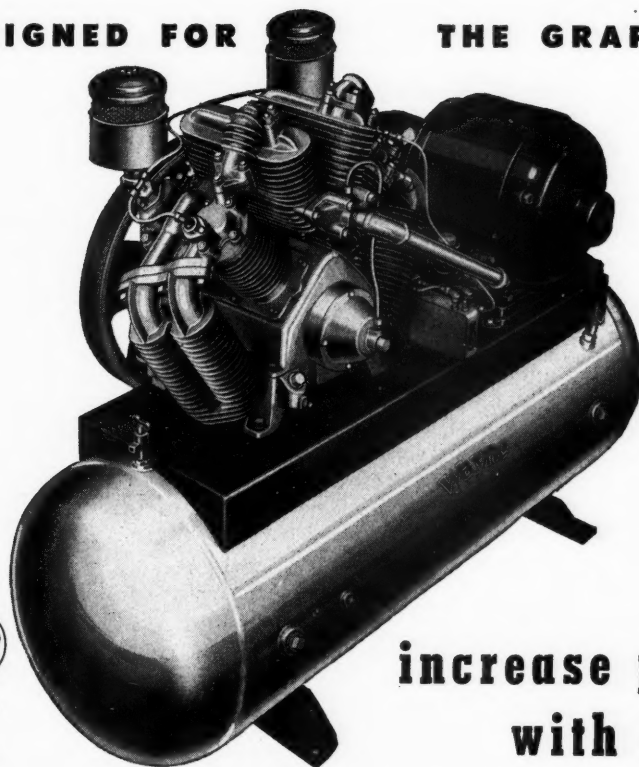
THE DOBECKMUN COMPANY
Cleveland 1, Ohio • Berkeley 2, Calif.

P.S. Ask about Doplex* Brilliant, too—its lightweight twin. Available in nine sparkling, soil-proof colors, for attractive and effective labels, box coverings, package wraps and similar items.



DESIGNED FOR

THE GRAPHIC ARTS



**MODEL W-6308
WAYNE AIR
COMPRESSOR**



**increase production
with air!**

INSTALL A WAYNE COMPRESSOR

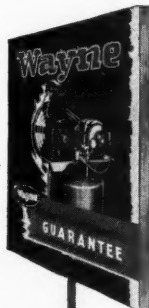
IF PRODUCTION is limited by lack of sufficient compressed air to operate all the equipment in your plant . . . you need this big, powerful Wayne Air Compressor. Its operating economy and reliability have been proved by years of use in service stations and industrial plants everywhere. It will produce more air at less cost for power.

Features

1. Completely automatic units.
2. Positive unloaded starting.
3. Constant level oiling system.
4. Efficient disc-type valves.
5. Cool, quiet, smooth operation.

**BACKED BY
NATIONWIDE SERVICE**

Completely packaged automatic units . . . ready to go to work the minute they're wired in . . . available in sizes big enough for use as a central air system or small enough for use with individual presses or other devices. The Wayne line is complete, with tank-mounted units from $\frac{1}{3}$ H. P. to 10 H. P. Use the coupon now for more information.



Send For Catalog

**THE WAYNE PUMP COMPANY, Ft. Wayne 4, Ind.
513 TECUMSEH STREET**

Please send catalog of Wayne Industrial Air Compressors, without obligation.

NAME _____

ADDRESS _____

CITY _____

STATE _____

INDUSTRIAL LIFTS • LOADING DOCK LIFTS • POWER WASHERS • HOSE REELS • PUMPS

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

when you
"GO OFFSET"

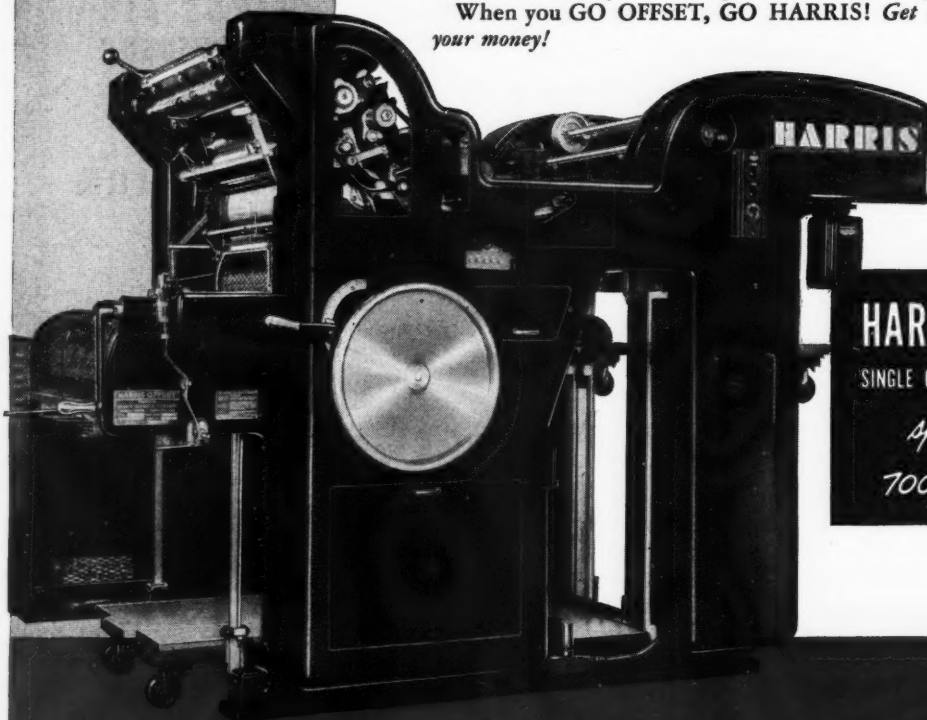
.. GO HARRIS .. be sure you get the best run for your money

SURE YOU'LL GO OFFSET SOME DAY. Probably soon!

Last year, owners of offset presses, in combination shops and straight offset shops, collected nearly half a billion dollars for their work! More shop owners bought offset presses . . . the majority of them Harris . . . than any other kind. It's an industry that's growing faster every day. You'll want in!

When you do go offset, do as the majority of offset printers have done . . . make your first offset press a Harris. Get *all* the advantages of these Harris features . . . **STREAM FEED, MORE ROLLERS**, single-point press control, automatic four-way protection, larger feeder capacity, and many others. These are features that mean higher speeds, finer register, smoother inking, faster make-ready, easier operation . . . and larger profits.

When you GO OFFSET, GO HARRIS! *Get a better run for your money!*



HARRIS 17 x 22

SINGLE COLOR OFFSET PRESS

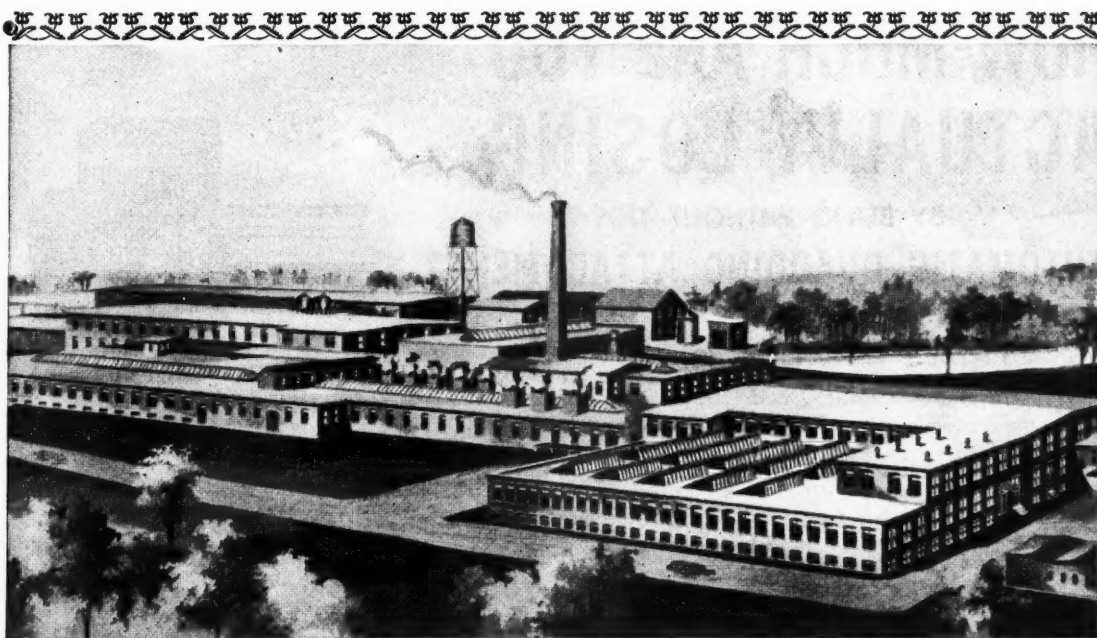
*speeds up to
7000 an hour*

WITH HARRIS STREAM FEED (illustrated right) there is no bounce, no dented edges. Four full-size sheets are moving down the feed table, ready for their turn at register. The lead edge of the second sheet is only 7½ inches away from the front guides when the first sheet is being taken by the grippers. All following sheets move up to register in this order, allowing more time for register at faster press speeds.

HARRIS-SEYBOLD

General Offices—Cleveland 5, Ohio





When Quality is a Factor...

FALPACO is a Necessity!

Falpaco Coated Blanks are specially coated for letterpress printing. They are also specially coated for offset lithography. Due to the special Falulah manufacturing process, Falpaco Coated Blanks have less tendency to curl, shrink or stretch. Assure

perfect register and finest reproduction. Falpaco Coated Blanks have extra blue-white color and extra smooth finish. Specify them for car cards, calendars, cutouts, posters, novelties, window displays, point-of-sale displays, etc.

WHITE COATED BLANKS

For letterpress
Single coated,
one and two sides
from 2 to 14 ply
Double coated,
one and two sides
from 2 to 8 ply
22"x28" grain long—
grain short
28"x44" grain long
with letterpress coating

2 to 8 ply with
offset coating

CAR SIGN SIZES

The accepted
standard for
car cards
coated one
side only
in 4 and 5 ply
23"x43"—34"x43"
stocked grain
long only

In both letterpress
and offset coatings

FAST-TO-LIGHT COLOR COATED BLANKS

Color coated
two sides only
in 4 and 6 ply
stocked in size
22"x28"

stocked grain long
and grain short

Red, Yellow,
Blue, Green,
Buff, Black

EXTRA STRONG 100 COATED BLANKS

from 2 to 6 ply
only

22"x28" only

stocked grain long
and grain short

Letterpress
coating

single coated
one and two sides

COATED-2-SIDES DISPLAY BOARD

Stock sizes: Regular
grade: 28"x44"
30"x40"—40"x60"
40 pt. 50 pt. 65 pt. 80 pt.
Extra strong grade for
displays that are to be
cut-scored and folded;
same sizes as above.
60 pt. and 80 pt. only.

Consult us for your
requirements for other
sizes and special coatings

Distributed by Authorized Paper Merchants from Coast to Coast



FALULAH PAPER COMPANY

New York Office—500 Fifth Avenue, New York 18 • Mills: Fitchburg, Mass.

HOW MUCH ARE YOU ACTUALLY LOSING...

BY BEING WITHOUT THIS
AUTOMATIC QUADDING ATTACHMENT?

Read these extracts from users' letters:

"The Star Automatic Quadding Attachment has speeded up the production of my Intertype Machines. . . . The mechanism is faultless. . . . I am 100% satisfied with my purchase of the Star Quadder."

Saben Linotype Co.
Los Angeles, California

Benjamin Saben

"Your Quadder is working satisfactorily in our plant. . . . We have not had any squirts or jams since its installation. I can frankly say it is foolproof."

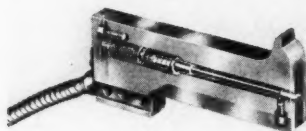
Newark Trade Linotypers
Newark, New Jersey

John Wislocky
Partner

These opinions reflect what more and more users of the Star Quadder say about it. This quadder can be easily and quickly attached to your present typesetting machines without marring them or in any way lowering their subsequent resale value. With the Star Quadder in place, expect worthwhile time savings in matter to be spaced right, left or center — or centered automatically on the left side of the slug.*

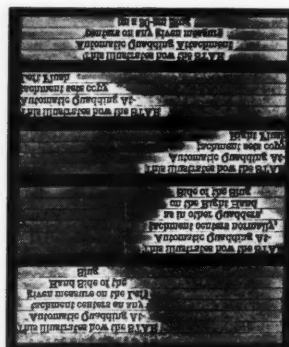
*Exclusive feature of the STAR Quadder.

SQUIRT POSSIBILITY IS MINIMIZED



BY THIS ELECTRO PUMP STOP
(Patent Pending)

Right now is the best possible time for
you to get complete information about the
STAR AUTOMATIC QUADDING ATTACHMENT



Composition 30 ems wide

This illustrates how the STAR
Automatic Quadding At-
tachment centers on any
given measure on the Left
Hand Side of the
Slug

This illustrates how the STAR
Automatic Quadding At-
tachment centers normally,
as in other Quadders,
on the Right Hand
Side of the Slug

This illustrates how the STAR
Automatic Quadding At-
tachment sets copy
Right Flush

This illustrates how the STAR
Automatic Quadding At-
tachment sets copy
Left Flush

This illustrates how the STAR
Automatic Quadding At-
tachment centers on any given measure
on a 30-em Slug

Repro. proof of form at left.

PRECISION
TRADE ★ MARK

LINOTYPE PARTS COMPANY

Factory and Main Office
SOUTH HACKENSACK, N. J.

INCORPORATED

Branch Office:
1327 BROADWAY, KANSAS CITY 6, MO.

CHICAGO • MINNEAPOLIS • DENVER • NEW YORK • BOSTON

FAMOUS COVER GIRLS

by Benedict Frankel

Part Cherokee Indian, part Irish, clever Kit Hyde prepared for her career as a photographer's model by attending the American Academy of Dramatics. In 1946 she signed with the Thornton agency and in her first year of modeling helped sell Ivory Soap, International Sterling Silver, Camels, Pepsi-Cola and Pepsodent Toothpaste. She has been on the covers of RED BOOK, WOMAN'S HOME COMPANION and PIC. Voted "Miss Duel-in-the Sun," she was hostess at the opening of that super feature.

FAMOUS COVER PAPERS

by The Beckett Paper Company

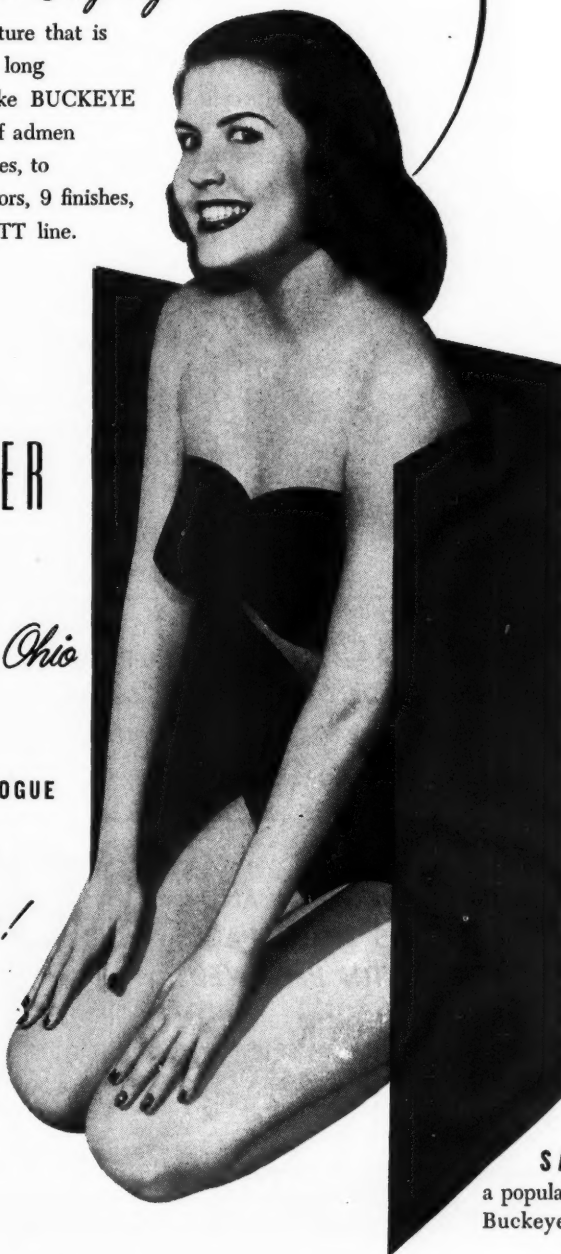
Color that catches the eye, texture that is pleasing to the touch, quality that assures long wear — these are the ingredients that make BUCKEYE and BECKETT COVERS the first choice of admen and printers everywhere. 14 colors, 9 finishes, to choose from in the BUCKEYE line; 11 colors, 9 finishes, in the lower-priced but attractive BECKETT line. New sample books now ready.

THE BECKETT PAPER COMPANY

Hamilton, Ohio

IF YOU WANT YOUR CATALOGUE
—OR BOOKLET—
TO BE READ FROM COVER
TO COVER—

be sure it has a cover!



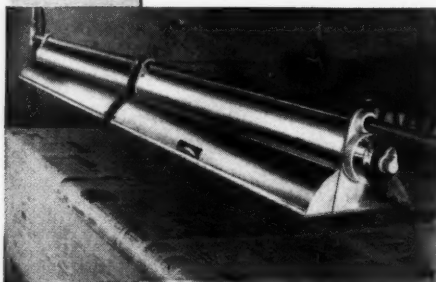
SAPPHIRE
a popular color in the
Buckeye Cover line.

When you want ink to dry **FASTER**
use **DOYLE INFRARED**

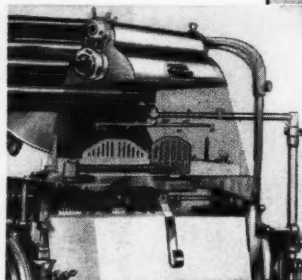
Sheet Dryers

• To speed up ink-setting, cut down offsetting and aid in the control of static, *high temperature* radiant heat in most convenient form is provided by Doyle Sheet Dryers. Compactly built, they are readily mounted wherever desired without expensive press modifications.

• Whether you operate cylinder, platen, rotary, offset, gravure, newspaper or specialty presses, also ruling or coating machines or folders, Doyle Sheet Dryers will help you solve your problems. Write for complete information.



Doyle Sheet Dryer on a
Newspaper Web Press.



Doyle Sheet Dryer on
C & P Automatic.

THE J. E. DOYLE COMPANY

Manufacturers also of Doyle Vacuum Sheet Cleaners

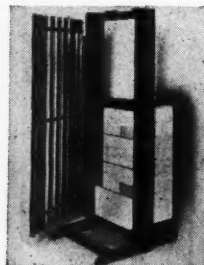
1220 WEST 6th STREET

CLEVELAND 13, OHIO

IMPROVE YOUR
PADDING PRODUCTION AND
QUALITY IN LESS TIME, SPACE
AND EFFORT, WITH IMPROVED

PLATE-LOCK PADDING PRESSES

Illustrated Press, F.O. Bench Type



Write for folder

JOSEPH E. MURPHY COMPANY

24 ELLSWORTH ST.

WORCESTER 3, MASS.

BETTER
FASTER
MORE PROFITABLE PRINTING
5 COLORS PRINTED DRY 5 SECONDS
VARIETY OF STOCKS
NO OFFSET NO SMEAR

Send your production samples, let Champlain show you how to do the job — better, faster, more profitably.

Depend On The Leader
CHAMPLAIN CO., INC.
88 LLEWELLYN AVE., BLOOMFIELD, N. J.
CHICAGO OFFICE: 7 W. Madison St., Chicago 2, Ill.
Rotogravure at its best

10-W BELTS

For The
MIHLE VERTICAL
\$10.40

POSTPAID AND GUARANTEED

Jack Beall Vertical Service
641 S. Dearborn Street
Chicago 5, Ill.

EVEN Beginners
CAN CAST COPY
NOW...with the



HABERULE Visual COPY-CASTER

Amateur or expert, your copy-fitting problems can be solved easily and quickly. Because now you can work with the easiest, fastest copy-fitter ever known, the Haberule Visual Copy-Caster! More than 36,000 artists, printers, ad men, editors, copy writers, students, etc., have acclaimed the amazing simplicity with which it works out any copy-fitting problem. Get yours today!

763 machine and foundry type faces; pocket size; plastic bound. Complete with Haberule plastic type gauge

At Artists' Materials Stores...or

HABERULE PUBLISHING CO.
11 east 42nd street - new york 17, n. y.



**the
crowning
achievement**



MERCURY PRODUCTS

For a quarter of a century, the Rapid Roller Company has been serving the graphic arts industry. In those 25 years, its plant has become the largest in the world devoted exclusively to rollers and blankets—and the quality of its products has set the pace for others to follow. This recognized leadership has been developed through years of constant research, backed up by highest standards of craftsmanship. The high esteem in which Mercury rollers and blankets are regarded throughout the graphic arts field is our crowning achievement.

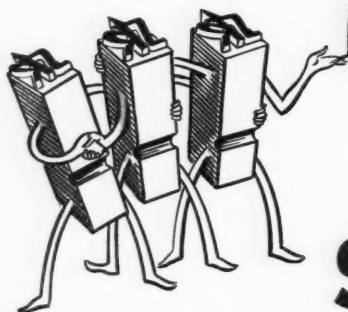
GREETINGS TO OUR FRIENDS ATTENDING THE SAN FRANCISCO
CONVENTION OF THE INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN.

RAPID ROLLER COMPANY

D. M. RAPPORT, Pres.

Federal at 26th Street

CHICAGO 16



clarity · uniformity · economy

take your cue from those who use

ST. REGIS PAPERS

St. Regis de luxe coated papers consistently demonstrate qualities that make clearer, more economical printing possible. Uniform density of plasticized surface assures clean reproduction and even tone values, both in light and heavy areas, with a minimum of ink. This continuous film on the printing surface also does away with "dusting" and "cracking"—holds register and prints solids without mottle.

Assurance of high-quality performance—lot-by-lot—is another plus value printers and lithographers find in these high-specification papers. Such product consistency comes from the sound integration of St. Regis' extensive timber holdings, pulp mills, and 7 paper mills, producing commercial printing papers. Complete control is exercised over every step of the paper-making process.

Take your cue from others who maintain Clarity, Uniformity and Economy, in printing, by using St. Regis de luxe coated papers.



The St. Regis line includes enamel book, machine coated, uncoated book, ground-wood, mimeograph and specialty papers.

Write to one of the
St. Regis Sales Offices
for your copies of
the demonstrators,
swatch books and
end-use samples.



Printing, Publication and Converting Paper Division
SALES SUBSIDIARY OF ST. REGIS PAPER COMPANY

ST. REGIS

SALES CORPORATION







230 Park Avenue
New York 17, N. Y.

230 N. Michigan Avenue
Chicago 1, Ill.

318 Martin Brown Bldg.
Louisville 2, Ky.

TRUE STORIES ABOUT MONOTYPE SPEED AND FLEXIBILITY REACH US EVERY DAY. THIS, FROM A BOOKLET
ISSUED BY EDWIN H. STUART, INC., TYPOGRAPHIC SERVICE, PITTSBURGH, TELLS HOW THEY PRODUCED A...

full page ad in 43 minutes

"Copy received  by the chief executive at 5:50 P.M. Instructions phoned to the superintendent, Al Schmittlein, to "break out" a full page border with inch margin inside and to mount one case of 30-point Garamond Bold and five cases of 18-point Garamond Bold. The headline and signature were given  over the telephone. Al had the headline and signature set, with a 30-point Garamond Bold case mounted to set the clear-across introductory paragraph. The rest of the copy was then cut into "takes." Each compositor set about a stick and a half, or three inches  of story. The type was dumped into the columns, spaced out, proved, proof-read and corrected—all within 43 minutes—which enabled us to meet easily the  second edition deadline of the Post-Gazette at 8:28 that evening. There's only one little joker in this story. We had (and have) only *one* case of 18-point Garamond Bold, so while the Old Man was coming across town with the copy, four apprentice boys laid four more cases from our storage system—putting about three teaspoonfuls of the characters "t-e-a-r-n-o" in each box;  but only two or three z's, j's and q's, because these letters are seldom used. The scanty cases were sufficient. After the ad was "up" these 4 extra cases were dumped into the melting pot. It is not economical to put type back into the storage cans, because the casting machines  can make new letters faster. Bang into the melting pot!"

THERE IS
ONLY ONE

monotype

LANSTON MONOTYPE MACHINE COMPANY • 24TH AND LOCUST STREETS, PHILADELPHIA 3, PA.

This advertisement set in Monotype Caslon O.S. 337 and 437 with 20th Century Bold No. 604. Display lines at top and in signature enlarged by photoengraving.

Please Mention THE INLAND PRINTER When Writing To Advertisers

FOR PAPER
YOU'RE SURE OF-

make sure it comes in

*the yellow wrapper
with the blue stripes*



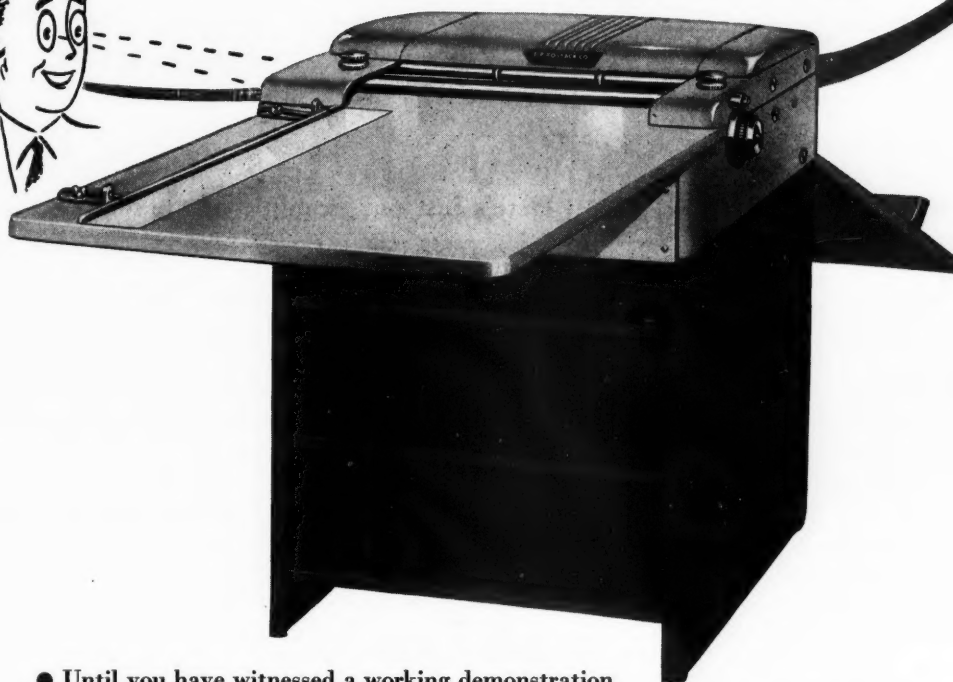
America does business on

BOND
Nekoosa
MADE IN U.S.A.

Jobs run smoother and faster when you use *pre-tested* Nekoosa Bond. Nekoosa lies flat. No curls. No wrinkles. That makes for fewer press-stops—and more profits. No wonder so many printers and lithographers like to work with the paper that comes in the yellow wrapper with the blue stripes!

NEKOOSA-EDWARDS PAPER CO.
PORT EDWARDS, WISCONSIN

have *You* seen
the ROSBACK "Twenty-Two"?



● Until you have witnessed a working demonstration of the Rosback "Twenty-Two" you can never fully appreciate just how efficient and easy to operate such a perforator can be.

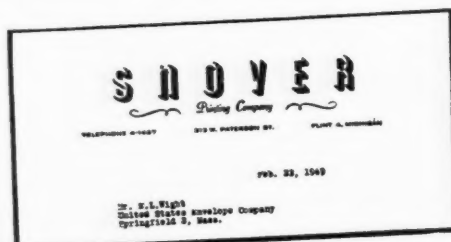
On small jobs and short runs it's actually cheaper to perforate with the "Twenty-Two" than to waste time fussing with makeshifts such as perforating rule. You not only save time and cost plus the risk of cutting up your form rollers but you do a real, professional job of perforating of which anyone can well be proud. And of course on larger jobs and longer runs your time savings and cost savings increase in proportion.

The "Twenty-Two" takes a full 22" sheet, does finest quality slot perforating both continuous and strike. At small additional expense it can also be equipped to do snap-out perforating, or slitting, scoring or creasing.

Your Rosback Dealer will be glad to supply full details about the "Twenty-Two", perhaps arrange an opportunity for you to examine this new, low cost rotary perforator and operate it yourself. Or write us for bulletin, specifications and price.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

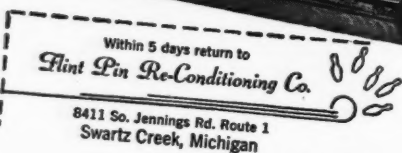
World's Largest Manufacturers of Perforators, Gang
Stitchers and Paper Punching and Drilling Machines



This we have found to be a splendid sales point as most customers adopt the design chosen as a sort of trade-mark and carry it through on many of their printed forms.

of the corner card electrotypes, which we trust you will forward to us at your earliest opportunity.

Best regards,
J.M. Snover
Snover Printing Company



Illustrated here are just two of the 20 USE-ful electros Mr. Snover is currently using. He runs the design in color, over-printing the type in black as shown in the finished corner-card samples.



◀ **FREE**

READ WHAT THIS PRINTER

has to say about

U.S.E. CORNER CARD DESIGNS

Here's just one example of the many letters we receive from printers all over the country telling us how USE-full our Corner Card electro service is. As Mr. Snover points out, these electros, available on order at only \$1.35 each through any U.S.E. distributor, can develop new sales and build up repeat business.

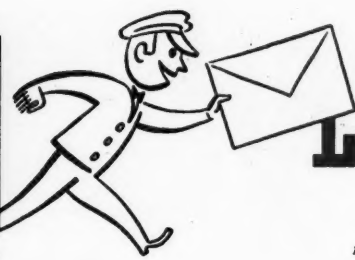
If you aren't already, start using this free booklet — "100 USE-ful Designs" — right now. Make it a standard part of your sales kit. Show it to customers. Suggest ways these U.S.E. electros can be used to spruce up envelopes, letterheads, invoices . . . almost every printed form. It's a simple, practical way to increase letterhead and envelope sales.

... Ask your Paper Merchant for your free copies of this booklet. It carries 100 samples of appealing letterhead and corner card designs for 100 different business classifications . . . plus a tested plan for selling.



E-53P

UNITED STATES ENVELOPE COMPANY
General Offices: Springfield 2, Massachusetts
DIVISIONS FROM COAST TO COAST



LITHOGRAM

IPI, Tri-Metal and Press-tested are trade-marks of Interchemical Corporation

IPI • DIVISION OF INTERCHEMICAL CORPORATION • 350 FIFTH AVE., N. Y. 1 • ADDRESS INQUIRIES DEPT. A

"WAITED ALL MY LIFE FOR THIS BLACK!", SAYS TOP-FLIGHT OFFSET LITHOGRAPHER

IPI TRI-METAL PLATES SET NEW RECORDS FOR LONG RUNS, UNIFORMITY

Every day offset lithographers tell us about the remarkable performance of IPI Tri-Metal Plates in their plants. Runs of half a million impressions, with no wear on the plate, are common. And just this month we hear of an IPI Tri-Metal Plate giving more than three million impressions on tin.

Long runs are not the only advantage of this plate. Uniformity of results is constant throughout the run—with the last impression lithographing as sharp and clean as the first.

The IPI Tri-Metal Plate is also capable of carrying fine detail to produce the highest quality of offset work.

It will pay you to try the IPI Tri-Metal Plate in your plant if you have long runs—or if you want uniformity of impressions throughout each run. Call your local IPI Service Station or write us at 350 Fifth Avenue, New York 1, N. Y.

MORE FREE ART PRINTS



This full color art print, "Sunday Afternoon in the Gay Nineties", carries no advertising. It is 10 1/4 inches wide by 9 1/2 inches deep, on heavy stock and ready for framing.



Four of the new IPI "Press-tested" Offset Halftone Blacks are shown in this folder specially prepared for lithographers. Copies are free for the asking. Send for your folder today and compare these specimens with examples of the best blacks you are now using. Specimens included in the free folder are a publication halftone black, dull halftone black, redshade halftone black and greenshade halftone black. Each ink is shown on both coated and uncoated stock.

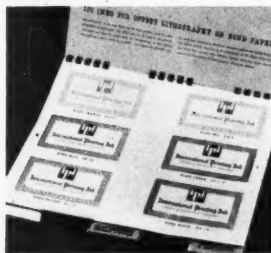
NEW IPI OFFSET BOND INKS DRY BETTER WITH SPECIAL VEHICLE

The new IPI Offset Bond Inks are winning more friends every day among top-flight lithographers. These craftsmen like the better drying performance and clean, sharp results.

The new snap and improved drying of these inks is due to a special vehicle recently added to the formula. Lithographers prefer IPI Offset Bond Inks for producing superior letterheads, insurance policies, bond and stock certificates and similar business forms.

IPI offers Offset Bond Inks in six popular colors—orange, blue, red, brown, green and black. They all lithograph beautifully on sulphite or rag

content bonds whether crisp or limp. IPI offset bond inks in special colors are also available at IPI service stations.



IPI Offset Bond Inks are offered in six popular colors—orange, blue, red, brown, green and black. They are shown in the bond ink section of the IPI Offset Color Guide.

New IPI "Press-tested" Offset Halftone Blacks Welcomed by Offset Field

Comments like "I've waited all my life for this black" and "Blackest blacks I ever saw", are typical of what lithographers everywhere say about the new IPI "Press-tested" Offset Halftone Blacks. (Names on request.)

These new blacks meet the needs of every type of offset lithography, and give uniformly good results on all the commonly used stocks.

Give Full Deep Color and Lithograph Sharply

IPI "Press-tested" Offset Halftone Blacks produce full, deep color and lithograph sharply under varying conditions and press speeds. They are furnished in different bodies and drying rates.

Each of these new blacks is an aged ink, manufactured under an exacting, controlled procedure. They are formulated with new materials and by new processes to lithograph sharply and cleanly.

All Have Excellent Working Characteristics

Lithographers say these blacks have excellent working characteristics—that they follow the fountain and have good drying properties.

It will pay you to order a trial can of IPI "Press-tested" Offset Halftone Blacks today. Call your local IPI Service Station or write us at 350 Fifth Avenue, New York 1, N. Y. Just tell us about the job and the kind of press on which ink will be used. We'll rush your order to the IPI Service Station nearest you for prompt shipment. Place an order now.

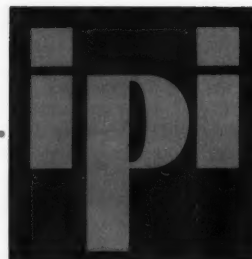


THIS MOST UNUSUAL CONTEST . . . blowing on an egg . . . was photographed by Ray Platnick. He didn't say who won. But you can always be the winner over lithographic halftone problems with the new IPI "Press-tested"

Offset Halftone Blacks. These are the new blacks that produce full, deep tones, and lithograph sharply and cleanly on all the commonly used stocks—even under varying conditions. They meet the needs of every type of offset lithography.

MAKES A FELLOW STOP AND THINK . . . when he realizes that lithographers everywhere say the new IPI "Press-tested" Halftone Blacks are tops. "Blackest black I ever saw", said one top-flight lithographer, "I've waited all my life

for this black", says another (names on request). Each of these new IPI "Press-tested" Halftone Blacks is an aged ink, manufactured under an exacting, controlled procedure. They are formulated with new materials and by new processes.



A NEW PHASE IN AMERICAN TYPOGRAPHY

here is news!

for advertisers, typographers, layout men
compositors and printers

Amsterdam Continental Types are now available in the
United States through American Type Founders Sales Corporation.

Here is the opportunity you have been waiting for
to give your printing that "different" Continental touch
which inspired craftsmanship can create.

*Egmont Series, Studio, Rondo Series, Libra Series, Gracia, Hidalgo,
Nobel Light, Nobel Light Italic, immediately or soon available.*



Developed and manufactured by the
typefoundry "amsterdam"
of Amsterdam, Holland

Imported by
Amsterdam Continental Types &
Graphic Equipment Inc.
44 Whitehall Street, New York 4, N.Y.

Stocked and distributed by
**american type founders
sales corporation**, Elizabeth, N.J.

Ask your nearest ATF-branch or -salesman!

For Canada: Sears Limited,
Montreal, Toronto, Winnipeg, Vancouver

THIS ADVERTISEMENT IS SET IN EGMONT AND LIBRA SERIES

Printed from electrotpe

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



A PRINTING PAPER OF NEW IMPORTANCE

*Snowland
Bond*

Snowland Bond is no newcomer. It is the same excellent sheet made in the same exacting manner that has built for it a big following over the period of years during which it has been sold under the private brand names of many leading distributors. But Snowland Bond is newly important. For today, more than ever, when every printing effort and every business operation must pay off—here's a paper that is a definite asset for profitable printing runs and practical business purposes. A surface-sized sheet, made in white and 6 good colors. In standard sizes and weights.

SOLD BY LEADING DISTRIBUTORS

GENTLEMEN: Please send me the new
Snowland Bond Sample Book.

YOUR NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____

FRASER PAPER, LIMITED

420 Lexington Ave., New York

**OTHER SALES OFFICES IN
CHICAGO AND CLEVELAND**

Mills—Madawaska, Maine



**Just
Arrived...
Beautiful
European
types**

**available through any
ATF Branch Office**

The initial importation of these European types is limited in quantity. Subsequent shipments may be somewhat delayed. Orders should be placed quickly through your nearest ATF Branch Office. Specimen sheets, prices and complete information are available.

NOBEL light on display here

LIBRA on display here

EGMONT light is displayed

EGMONT light italic displayed

EGMONT is on display here

EGMONT italic is displayed

EGMONT bold on display

HERE is the Egmont Family by the eminent European artist, S. H. de Roos, a design without rival for sheer beauty and easy readability; Libra, a novelty design by the same artist offering exceptional vivacity and attractiveness; and Nobel Light, whose delicacy and purity add greatly to the versatility of the ATF Spartans.

These exquisite type faces open up interesting possibilities for smart stationery, programs, announcements and brochures; striking display in advertisements and booklets; title pages and chapter heads in books. Advertisers, book designers, advertising agency production men, publishers and other buyers of printing will be quick to specify these types for their work. Printers and composition services should be prepared to meet this demand.

Within the next few weeks we expect to augment these importations by the addition of Rondo and Rondo Bold, Studio, Aigrette, Gracia, Nobel Light Italic and Libra Light. Also by larger display sizes of the Egmonts, Libra and Nobel Light.

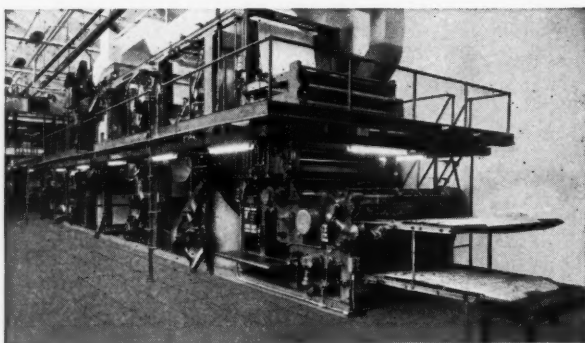
All of these types are products of the largest foundry in Europe, Typefoundry 'Amsterdam,' for whom American Type Founders is exclusive distributor in the United States. They are all cast on regular ATF bodies, conform to American standards of fonting, height, fitting and alignment and can be combined freely with types produced in this country.

American Type Founders 200 Elmora Avenue, Elizabeth B, New Jersey

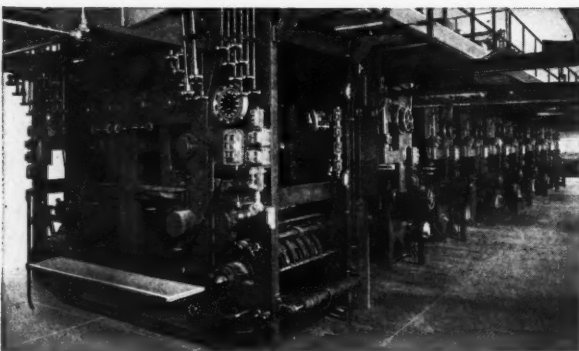


Branches in Principal Cities

You can do it better on a **HOE**



Super-Production Magazine Press



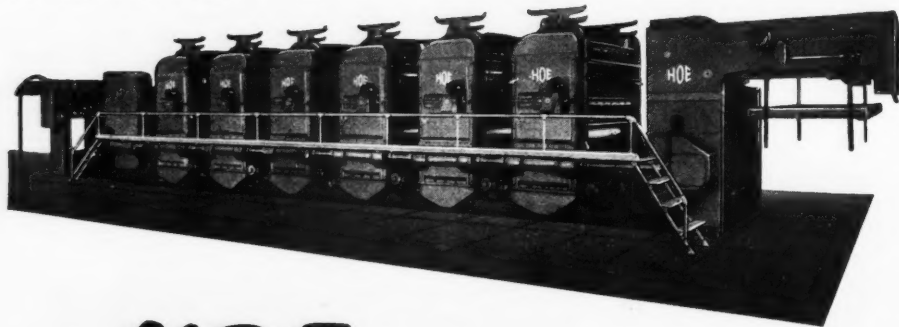
Super-Production Rotogravure Press

whether it is straight black printing, multi-color or rotogravure—*because* the new post-war design Hoe presses embody the most modern refinements for high-speed, high-quality performance.

Widely used for printing America's outstanding quality magazines, more and more HOE SUPER-PRODUCTION MAGAZINE PRESSES are being built for publishers who demand printing of the finest quality, accurately registered color, high speed and great productivity.

The finest printing quality, at profit-producing speeds, is assured by the latest design of the HOE SUPER-PRODUCTION ROTOGRAVURE PRESS—for monotone or multi-color printing of supplement sections, comics, mail-order catalogues, and similar large production jobs.

Latest Hoe achievement in press design and construction is the new HOE SIX-COLOR SHEET-FEED OFFSET PRESS, for 50" x 72" sheets. Utilizing the Hoe patent non-stop principle of operation, it provides unmatched accuracy of registration, with running speeds as high as 6,000 impressions an hour.



Six-Color Sheet-Feed Offset Press

R. HOE & CO., INC.

910 East 138th Street New York 54, N. Y.
BRANCHES: BOSTON • CHICAGO • SAN FRANCISCO

**Plastic Models Display Products
in General Electric Show Rooms**



Photo courtesy of
General Electric

**...Consolidated Coated Papers Insure
Striking Displays in Printed Brochures**

With clever plastic models, General Electric builds miniature kitchens before the eyes of prospects. Interest is stimulated . . . sales increased.

To display products in print in an equally striking manner, substantial quantities of Consolidated Coated Papers are used by General Electric; for the fine surfaces of this superior enamel insure printed reproductions that rival the originals.

The above photograph appeared in the March-April issue of a G-E house organ, *The Monogram*, which was printed on Consolidated Coated.

Manufactured in weights down to 45 pounds . . . and priced in the range of uncoated stocks . . . Consolidated Coated Papers are appropriate for a wide variety of printing, either in black and white or four-color process.



Consolidated Coated^{*}
Papers { PRODUCTION GLOSS
MODERN GLOSS

^{*} Reg. U. S. Pat. Off.

also manufacturers of

CONSOWELD
ORGANIC & INDUSTRIAL LAMINATES

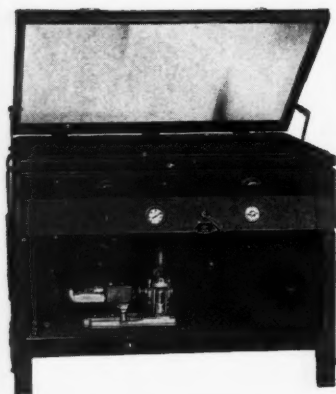
CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

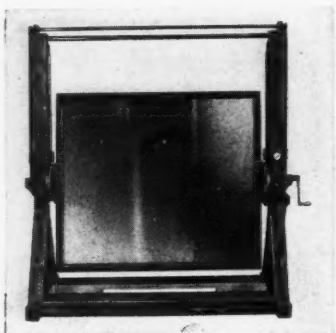
Five Modern Mills

SALES OFFICES
135 SO. LA SALLE ST., CHICAGO 3

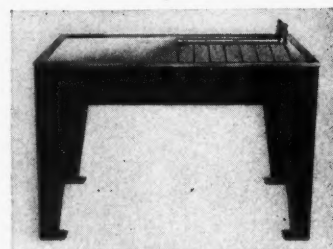
Are you contemplating OFFSET OR PHOTO-ENGRAVING PLATE MAKING



If so, it will pay you to investigate the modern up to date Douthitt Products. Cameras complete, Vacuum Printing Frames, Plate Whirlers, Contact Printers, Temperature Controlled Sinks for processing negatives, Camera and Lens Controls, Silvaloy Silver Bath Holders, Plate Developing Sinks, Ink-Up Tables and Plate Coolers—everything for the Plate Making Department, including chemicals and supplies.

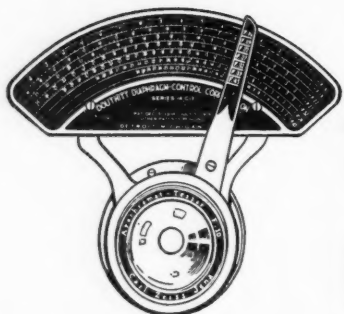


Designers and manufacturers of "Plate Making Equipment" for Lithography, Photo-Engraving, Photo Gravure, Templates, Silk Screen process and kindred arts.



We are always striving to make the most efficient and economical products for each individual operation.

Send for our catalog and look over our products before deciding to purchase any other.



Manufacturers of .
High Grade Plate Making Equipment
For More Than 30 Years

THE DOUTHITT CORPORATION



680 EAST FORT STREET, DETROIT 26, MICHIGAN



WHAT TO LOOK FOR

WHEN YOU BUY A DRILL

- Sufficient power to drill through a 2" lift of any kind of stock.
- Two columns on head for rigidity and to prevent side play.
- Positive action foot pedal that always functions.
- Back Gage 2 1/4" to take 2" lift of stock.
- Never-miss automatic trip gage that can't slip over the stops.
- Natural operation, handling stock from right to left.
- One way movement of stock with automatic trip gage — no back tracking.
- One setting only of back gage and guides for drilling and slotting.

SEE A CHALLENGE PAPER DRILL

Profitable production in your shop calls for these features in your paper drill. See a Challenge . . . you'll see every one of these features.

Challenge Paper Drills make 200,000 to 600,000 holes per hour, depending on the type of work and model of drill. Six models are available to handle all types of loose leaf work and a wide range of novelty jobs. All

models may be equipped for slotting and corrugating.

Motor-powered hollow drill is operated by hydraulic, foot, or hand power. Standard equipment includes Automatic Trip Gage allowing operator to keep both hands on work at all times.

Get the details. See a Challenge today!

Challenge

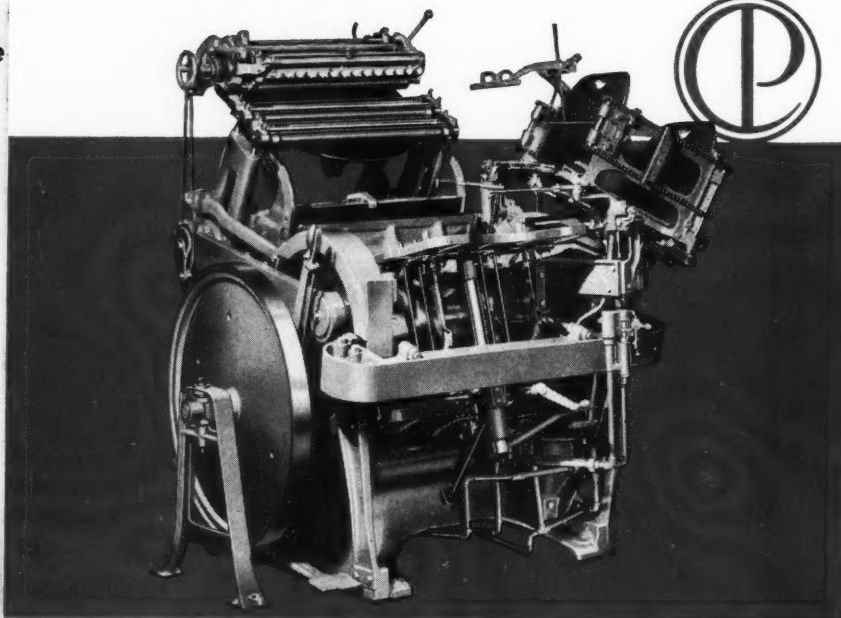
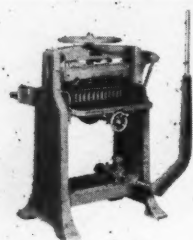
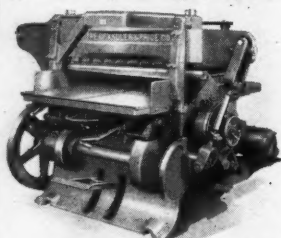
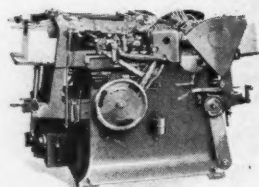
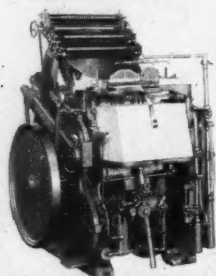
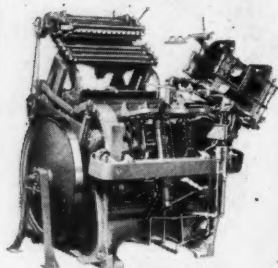
THE CHALLENGE MACHINERY COMPANY

Main Office and Factories
GRAND HAVEN, MICHIGAN

"Over 50 Years in Service of
the Graphic Arts"

DEALERS IN ALL PRINCIPAL CITIES

**Protect Your Profits
with Chandler & Price
Equipment**



Step *Up Front* in Profitable (and specialized) operations with the

★ Truly automatic, including continuous feeding from hopper that permits loading while press is running (any stock from 13-lb. bond to heaviest cardboard, $3\frac{1}{4} \times 5'$ up to $15\frac{13}{16} \times 23\frac{1}{4}$ ") . . .

★ Sufficient impression strength for printing the heaviest forms, and for scoring, creasing, embossing and die-cutting . . . rectangular, round, irregular shapes, greeting cards, photomounts, cartons, book cases, and covers . . .

★ All operating controls (including ink fountain adjustments while press is running) reached from FRONT of press . . .

★ Printed sheet, form and platen in full view at all times—UP FRONT . . .

★ Delivery at FRONT, where pressman can easily check ink coverage or numbering machines (also makes slip-sheeting entirely practicable) . . .

★ Automatic throw-off of press if sheet fails to deliver . . .

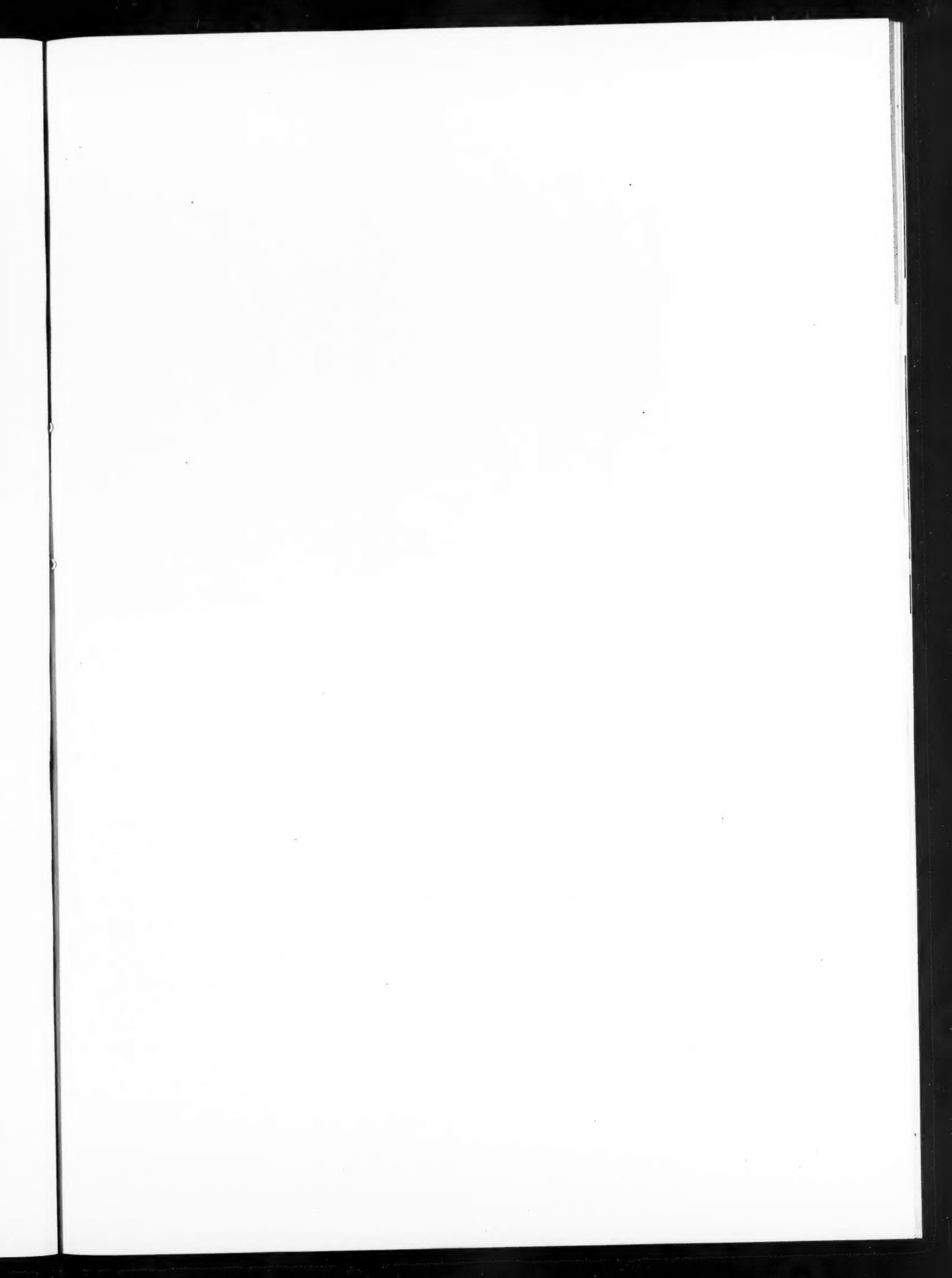
**CHANDLER & PRICE
SUPER HEAVY DUTY
"Front End"
AUTOMATIC PRESS**

THESE are a few of the features that make the Chandler & Price Super Heavy Duty $14\frac{1}{2} \times 22$ " Craftsman Automatic Press a superior producer—a press that makes regular printing and specialty printing highly profitable—a press that earns UP FRONT rank in today's finest printing plants.

Write for complete specifications.

THE CHANDLER & PRICE COMPANY
CLEVELAND, OHIO

MANUFACTURERS OF PRINTING MACHINERY FOR OVER 60 YEARS



His Metal Alphabets Gave Liberty a Voice



HE CAME a few boats behind the *Mayflower* and his name was Stephen Daye.

He unpacked his types and his crude wooden press. And for the first time on American soil, a man with something to say could speak to other men beyond the range of his voice.

He turned up in Philadelphia and his name was Ben Franklin, an ink-stained youngster getting out a newspaper. And then a farmer, home after the day's work, could learn what was going on in the world and in other men's minds.

He worked behind bolted doors under name of Bobbie Bell, printing the words of a ragged prophet called Paine. And out into the world went *Common Sense*, a little book that reminded Americans what they had here, and made them stand up to save it.

He loaded his press on a Conestoga wagon and rolled west with the frontiersmen. He piled it on a dog-sled and followed the trail breakers to the Klondike.

He was a laughing man named Mark Twain and an angry one named Horace Greeley. He was a poet, mechanic, teacher, scholar, wanderer, handyman, preacher.

He's the American printer, and his press is the voice of a free people . . . free to speak up, free to listen, free to argue, free to agree.

THE INLAND PRINTER

Leading Business and Technical Journal in the Printing and Allied Industries

AUGUST, 1949 • J. L. Frazier, Editor



'30' Can Mean the Beginning of Newer and Greater Graphic Arts Industry

● FOR THE International Association of Printing House Craftsmen, "30" takes on a new significance in this year of 1949. After three decades of steady growth and progress the movement has reached maturity and is now ready for a sustained period of productive effort. Just as "30" has always symbolized the end of the copy to be set, signaling the moment when the other production activities may commence, so it marks for the International Association of Printing House Craftsmen the end of its formative years and the beginning of a new period of useful, constructive, and well-integrated work.

Craftsmanship has demonstrated its worth. In its thirty years of eventful history, it has brought together nearly all the outstanding leaders of the graphic arts industry for the purpose of making their skills and knowledge the common property of its members.

On this thirtieth anniversary of the founding of the International Association, it is appropriate that we review past accomplishments, our phenomenal growth as an institution, our contributions to the graphic arts industry and, particularly, our effect on it through the development of leadership. Based on such a resume, a forecast of the future may be ventured with reasonable expectancy that it will be realized.

Let us, then, go back forty years to the formation of the first local craftsmen's club in New York. What were the conditions that brought about its organization? The only ex-

By **JOHN J. DEVINY**
UNITED STATES PUBLIC PRINTER

isting organizations in the graphic arts were the trade associations, which sought to protect the group interests of the employers, and the trades unions of the printing-house workers, which sought better conditions for themselves.

There was no significant group whose sole interest was the general improvement and advancement of the entire industry, particularly through coordination of the knowledge of all branches and all processes. Not only were special processes jealously guarded as many still are, but information common to one printing trade was seldom made easily available to another, despite the interdependence of all. No trade group felt a responsibility for the others. The relatively recent change-over from manual operations to machine production had brought in its wake the trend toward specialized labor and even a greater division of work. Suppression of craft knowledge, rather than its dissemination, was the order of the day.

Origin of the Association

In New York a few farsighted production executives recognized a great need for a meeting ground where common problems could be discussed and solutions worked out together. The result was the New York Club of Printing House Craftsmen. At first it was looked upon by outsiders as a foremen's union, but before long it became recognized as

an earnest group of workers whose sole aim was the broadening of knowledge and experience within the entire industry through an unlimited sharing.

Slowly, at first, the idea took hold and similar groups of like-minded men were organized during the next ten years in the Connecticut Valley, Montreal, Boston, Chicago, Philadelphia, Baltimore, Washington, D. C., and Cincinnati. They were established independently of each other, and it was not until nine years later that their community of interests had the natural result of bringing them together into a single group.

Today I consider it one of my greatest distinctions that I was a delegate to that first Philadelphia convention which set in motion the International Association of Printing House Craftsmen. We were but a small group of twenty-one men, but we knew what we wanted to do. The amazing thing is that our conception of the movement's possibilities has been far exceeded by actual accomplishments. The twelve hundred in attendance at the last international convention is in striking contrast with that first small group of twenty-one which met in Philadelphia in 1919. The eighty-odd clubs, with a membership of over 10,000, bespeak the appeal that craftsmanship has for those interested in the advancement of the graphic arts.

As we expanded, organizational changes, such as division into districts and the holding of district conferences, the creation of the

International Educational Commission, the establishment of a Publications Commission and its development of the *Share-Your-Knowledge Review* into a vital trade organ, the building of the International Research Commission and, finally, the appointment of an executive secretary, became necessary.

Membership Is Outstanding

All of these expanding activities have had the effect of broadening the experience and ability of our leaders and of developing leadership in the newcomers in the movement. Today the roster of our members can almost be likened to a "Who's Who in the Graphic Arts." It cannot be mere coincidence that so many of the industry's outstanding men are Craftsmen. I like to think that Craftsmanship has contributed to their growth, and I am sure that this is true. The natural ability of these men would have brought them to the top in their own plants, but only Craftsman membership could have given them the opportunity to contribute to the larger interest of the printing industry. Only Craftsmanship could broaden their knowledge in all branches of the graphic arts and give them the perspective that makes for leadership.

I can name many men who have won places in their own shops who give the credit for their advancement to Craftsmanship. The specialization that has taken place in the industry limits the opportunity for knowledge of the many varied industry activities, and Craftsmanship supplies this lack.

The interchange of knowledge among Craftsmen has had a definite impact upon the entire industry. It has improved methods, procedures, materials, machine design and operation, product design and distribution. It has had esthetic as well as utilitarian value, raising standards of art, illustration, and typography.

The splendid Technical Digest in our *Share-Your-Knowledge Review* is now recognized as an outstanding medium for reliable information on processes. It is helping in the transformation of a number of printing trades through introducing a science of printing.

What does the future hold for us? I believe the continued growth of the movement is assured! Craftsmanship has too clearly demonstrated its value for it to be otherwise. The local clubs will continue to add to their membership those who recognize the benefits to be gotten from them.



Public Printer John J. Deviny was one of the founders of the International Association of Printing House Craftsmen thirty years ago and twice was president of organization

More than ever before, the sharing of knowledge by our informed Craftsmen is going to bring about steady advancement of the industry. As Craftsmen come to appreciate more and more the interdependence of methods, processes, machinery, and men, the problems that plague us will one by one be brought down to an irreducible minimum.

When the industry finally reaches the point of having developed practical, light-weight letterpress printing plates, lighter and faster presses possessing cylinder-size flexibility, simplified composition methods and good reproduction proofs without typesetting in metal, better general-purpose inks, with nonoffsetting, flash-drying qualities, nonpick paper stocks, absolute moisture control in offset printing and static control in paper processing, mechanical photo-

engraving, a glued book which is as good as a sewed product, and when many of the other utopian conditions have come at last into the graphic arts industry, the Craftsmen will be able to say they helped to bring them about as well as promoting the availability of these improvements to the industry.

I anticipate that from the international convention in San Francisco will come plans to deal with some of these problems and other matters of importance to all of us. I look for it to be one of the most interesting and constructive conventions in our history.

However, it is all very well to point with pride to achievements, but what are Craftsmen doing now to maintain and keep growing this spirit of energetic and wholehearted activity? Let me state a condition

which I am sure all will admit to be one of our problems, and then see if we cannot provide a solution.

We are not taking full advantage of the experience which is available in those Craftsmen who have previously served their clubs in official capacities. True, we note occasionally a Past President's Night, and we do retain the immediate past president as a member of the Board of Governors without the requirement of an election. Perhaps an extremely active member of a club may become a district representative, and his field of interest and responsibility may broaden from the purely local activities to cover an entire district, comprising six or more clubs in as many cities.

One Specific Case

Frequently his term will expire with the election of a new international president. Granted, we have recently given the district representative the privilege of attending without a vote, and at his own expense, the meetings of the International Executive Board. But what becomes of the former district representative, the former president, and other officers who have stepped down to make room for new blood?

I regret that in many instances they drop out of sight, hoping perhaps that from time to time they may be called upon to give advice based upon their wide and valuable experience.

Let us take an actual case, since it *has happened*. The names used are, of course, fictitious.

Joe Jones was a good international representative of one of our larger districts. He cemented the club relations in the six or eight cities in his district so successfully that their methods were adopted by other regions as well as by the international association. A few years later, Craftsman Jim Spelvin met Craftsman Pete Smith at a meeting, and after the usual remarks as to business and common problems, Jim said: "By the way, Pete, what happened to Joe Jones, who used to be district representative? I haven't seen him for a long time. He was a livewire Craftsman." "Oh," replied Pete, "Joe is still carrying on with his job, but I don't think many of our newer members know anything of his former club activities and services. He attends meetings, but we hardly know he is there."

This situation should be changed. I believe that past presidents and the former district representatives should be asked to serve more frequently on important committees, be associate members of the Board of Governors; perhaps, be carried on the club's honor roll. By these and by other forms of recognition, we would continue to honor deserving Craftsmen and at the same time continue to benefit from the constructive work they are able and willing to perform.

For several years another more concrete answer to the problem has been turning over in my mind. We all know that in every club there are men who give very unselfishly of their time and ability and who are

outstanding in contributions to their club's progress. Let us start a movement, to be international in scope, that a group of not more than five Craftsmen be chosen each year for the honor of receiving a citation, presented in attractive form, for outstanding service in the advancement of the Craftsman movement beyond the call of ordinary duties.

A Forward Glance

Nominations could be made from any club at any time during the year, preceding the annual convention. Candidates need not be officers of a club; they may be nominated because of some specially important committee work which they carried through to a successful conclusion, adding to the honor and prestige of their club or the international association. There are many activities that would justify nomination.

The nomination should be placed in the hands of a nonpartisan committee. This committee might well consist of the international president, executive secretary, chairman of the Educational Commission, and two district representatives, who would be the unanimous choice of the three international officers on the committee. The decision of this committee in selecting the winning candidates would be final. The award of the citations should be a specially-featured ceremony on the last day of the convention. The expenses of the two district representatives, as members of the awards committee, should be borne by the international association.

In a nonprofit organization such as the Craftsmen's movement, where men carry on club duties and responsibilities for the benefit of the printing industry and for the good of their fellow members in that industry, the thoughts outlined should serve to create an added incentive for constructive Craftsmanship.

I can truly say, never before did so many perform so cooperatively toward the continued progress of an association and an industry, and the promise of further fulfillment I envision on the near horizon is most gratifying.

In writing "30" at the end of this article, I salute the Craftsmen who have served so well and sacrificed so much in the thirty years just passed, and I look forward—largely upon the basis of what they have done—to a future of uninterrupted prosperity for an industry which has contributed so much to human happiness and to the intellectual and material advancement of mankind.





At Hunt Towers: Haywood Hunt and Frank McCaffrey (right), the author of this article, talk over old times in Seattle

SAN FRANCISCO *Typos*

BY FRANK McCAFFREY WITH PHOTOGRAPHS BY THE AUTHOR

MOST OF THE LIVING "traveling comps" of the good old days have long since hung up their aprons. They are either lingering about in the old home town or are spinning yarns out at their last round up, the Union Printers Home at Colorado Springs.

There's a new-style "traveling typo" today. This new-day lad doesn't carry a hip-polished composing stick or twelve-pica makeup rule. He probably never heard of a pie card or ever slept in a jungle camp. But he does get around the country with a surprising mileage record. The annual registrations at International Conventions of Printing House Craftsmen show a remarkable number of new "typographers" interested in latest phases of type manipulation and reproduction. Added to their quest of new composing-room knowledge is also the lure of meeting some of the typo celebrities who stand out in present-day typographic progress and lore.

But many modern day typos have one urge in common with the *comps* of yesterday, the urge to see the West Coast. And of all the attractions out west, San

Francisco still rates high as a place to visit. It's not uncommon for visitors to become so intrigued with the Golden Gate fogs that they "go native" and henceforth are listed as full-fledged Californians.

Printing in San Francisco is singularly rich in a blending of gay-nineties romanticism and modern electric eye production. One special example is a tiny "typographic studio" nestling between an Italian bar and a wholesale fish market. It's located at 512 Clay street, a narrow street just off Chinatown. Haywood H. Hunt, the sole proprietor, can be found happily doing select typography for even clients operating modern printing plants, besides leading agencies.

So, for all practical and romantic purposes, this studio is an ideal spot for me to introduce you to some of the more noted type artists of San Francisco, past and present. Of course you'll understand this invitation to gather at Hunt Towers (which Haywood quaintly calls his little building) is slightly presumptuous on my part, but Haywood will forgive me. Hunt is an exceptionally hospitable craftsman, and

I've never known the key of the Towers to be on the tight side of the lock! Haywood just naturally likes printers. Born in Durham, South Carolina, he's been around a print shop ever since he learned to wear shoes.

Hunt Towers in width equals about two dead Chinese gamblers, laid end to end. With Haywood mixing a goodly amount of southern hospitality with urgent composition, the shop is a remarkable demonstration of organized confusion! As a matter of fact, that Chinese simile I used is not loose writing. The quaint two-story building dates from the great quake and fire of 1906, replacing a three-story structure that was destroyed in the disaster. Down through the years, before being purchased by Hunt, the building housed many a wishful crap and chuckaluck clientele. It still retains a few reminders of its historic past, such as trick mirrors and sliding panels. The environment is ideal for framing Hunt, who I rate as the most colorful personality in present day San Francisco, if not across the country. Haywood is not only a typographer of distinguished skill and taste, he is also a constant source of inspiration and helpfulness to every craftsman who comes his way.

Unfortunately, space for this article doesn't permit recording the full list of composing-room and other graphic arts workers who make up the extensive talent of San Francisco's printing industry. There are, however, several men who because of singular ability lend lustre to the great city's right to printing fame.

The book has long been the over-all symbol of the printing art. There is hardly a current layout or arrangement of shapes and masses in modern advertising typography that cannot be found in manuscript books or the early books produced from movable types. This potential prestige of the book is inherited by book-makers of today. From time to time comes a master craftsman gifted with a flair for book design that sets him far above even those men who are considered to be doing excellent and competent work.

Up-to-date advertising art direction is responsible for much of the improvement in typography. With large advertising accounts originating in San Francisco, there has been a resultant high standard of typography demanded and supplied.

San Francisco, too, has long been a center of culture and art appreciation, with patrons capable in funds and taste to demand the best. In this group have been buyers of books. Without such a clientele it would be almost impossible for book printers to achieve extraordinary recognition. Most of the men mentioned in this article have become broadly known through book design aside from their ability as typographers.

John Henry Nash, now deceased, produced books of such meticulous quality that among connoisseurs of fine bookmaking he stands pre-eminent. His reputation is world-wide. His books, though formal in design, evidence the infinite attention and affection he gave to each detail of production. He was a perfection-

ist in his basic printing ideals. Nash's finished work is a standing challenge to strive for excellence, whether you are a compositor, pressman, binder, artist, or engraver. If you wish to see typography as nearly flawless as skillful hands can space and fit, or if you wish to see printed impressions unbelievably solid, sharp and full-toned on unsmoothed paper surfaces, seek out a book by John Henry Nash!

In this commercial age merely being a clever craftsman is not sufficient equipment for success. *Selling* is important. Nash was a super salesman. Such a patron as William Randolph Hearst didn't lay fifty grand on the counter for a special edition without being deeply impressed with Nash's ability to more than match book art against Hearst dollars!

Joseph Fauntleroy was for many years Nash's shop foreman and chief compositor. In the Nash tradition Fauntleroy stood at the end of the press, checking each sheet, and never hesitating to stop the press for a speck of white showing on a single letter! Recently he wrote a book entitled "*John Henry Nash, Printer—Legend and Fact of a Fine Press Intimately Reviewed by Joseph Fauntleroy.*"

Ed Grabhorn is San Francisco's most illustrious living book printer. Much of his production was contemporary with Nash. But as printers and designers the two men were worlds apart. I would quickly describe the difference of temperament and craftsmanship by saying that Nash's books awe me, while Grabhorn's books thoroughly charm me. Ed is by nature and circumstance creatively resourceful. He loves to improvise. He seeks flavor in over-all effect

Ed Grabhorn takes his ease, undismayed by forty thousand dollars' worth of uncompleted book jobs



rather than sheer perfection in infinite detail. I've yet to see in words the delight that can only be felt in handling a book flavored with just the right amount of tradition, an appropriate selection of type, embellished with illustrations of harmony, printed deftly on paper of lustrous feel, and bound with a garment that augments all these delectable affinities.



Genial host Haywood H. Hunt, at entrance of shop

Artistically Ed has gone a long distance since I first met him in Seattle. At that time he was setting music type and was "in the dough" at twelve dollars per week. But he retains those priceless assets of a true artist, a sense of humor, and a spirit of youthful curiosity. His plant is housed in an old mansion just off Van Ness Avenue, reminiscent of the plush era.

Taylor and Taylor is a firm known throughout the country as producers of truly fine printing, with a background of select book production. It was founded as Stanley-Taylor in 1878. Partner Edward Robeson Taylor was the city's first mayor after the great fire. With the passing of Edward Robeson Taylor, the two sons Edward De Witt and Henry took over. Later the plant name was Taylor, Nash & Taylor. Ed Taylor has given the firm typographic distinction, aside from being a most versatile individual with a unique record as poet, painter, writer, photographer, and speaker.

Among the brother groups, the Johnson brothers and the Kennedy brothers have added lustre to San

Francisco's printing annals. The Johnsons contributed much excellent work, but are no longer functioning as a team. Of the five Kennedy brothers, three, Alfred, Lawton and Ben, are especially recognized. Alfred and Ben are typos, and Lawton is a pressman.

Alfred and Lawton call their plant in Oakland the Westgate Press. It's the perfect combination, smart typography and sharp presswork. Incidentally, I wish someone would take time to do more to publicize men in the pressroom who are doing splendid work. Someone paid this earned compliment to Lawton, "... he's one of the few pressmen who can take an antique sheet of paper and lay black type on it like it was sheet of slick enamel ..."

Back during the years that Hunt was connected with the ten Bosch plant, quite a list of men now noted in the graphic arts worked with him from time to time. Four of the Kennedy brothers are included in that list.

Another firm of a decade or so past was Johnck, Beran & Kibbee. Johnck has since passed on. Each of these partners maintained in his own right a reputation for fine craftsmanship. Chris Beran blossomed as a master in those days when you had to be clever to accomplish a beautiful job with mitering machine and rule twisting, all touched off with a smash of color. Chris is now a member of the trio firm, L'Esperance, Sivertson & Beran, specializing in general ad composition and printing. Besides being brother to Guy Kibbee, the movie and stage star, Wallace and Roy Kibbee have long been on the typographic top score board.

Harold Seger, once a partner with Johnck & Seeger, got his first journeyman's job from Hunt. In every way typographically, Seeger is a worthy successor to Johnck. Harold is doing some fine work in private press books at his Black Vine Press.

Herb and Peter Fahey make up a very accomplished man-and-wife team in San Francisco. They studied bookbinding and leather tooling together in Europe. Peter is recognized as an outstanding binder, and it is a rare treat to visit with them in their studio-shop-home overlooking Chinatown. Herb is part owner of the composing-room in the noted Patterson & Hall organization of advertising artists and photographers.

Although I've only attempted to whet your appetite with typographic personalities, a visit to San Francisco lends opportunity to see many important phases of the graphic arts, large and small.

Among these firms are three trade-composition plants operated by men well known throughout the country. Halle-Cordis Composing Room is an exceptionally equipped trade plant operated by Tom Cordis. The Griffin brothers have two plants, one in San Francisco and one in Oakland. Mackenzie & Harris are noted for the hard-metal typefounding they do, including many imported faces. Both Tom Cordis and Bud Griffin are past presidents of the International.

Although not located directly in San Francisco, A. R. Tommasini, with the University of California

Press at Berkeley, is rated high, producing books of fine format and quality on a quantity basis. He's a fine person to know, a good mixer (no pun) and an enthusiastic student of the graphic arts.

Having fun, the zest for full living, I've observed, is a sparkling characteristic of most inspired workers in the arts. I'll accept any exception to the rule that all work and no play makes a dull fellow—duller! But San Francisco is a place to be gay, and a place to live life ruggedly. It abounds in lingering traditions of a golden past. At least wine and song are still a part of the great city. And good food! So when you come this way play hooky long enough from staid and stilted routine to breath deeply of the salty air from the Golden Gate. Frolic in imagination with the gay spirits who must still hover over their old haunts . . . Jack London, the great stars of adventure and romance, the builders of great railroads and great banks . . . Nash, and Johnck and the other good fellows of our craft. Many of the restaurants are still there, quite the same in festive spirit to welcome you as they long ago welcomed our fellow typos of yesterday. Yes, even the old traveling comps hustled many a foamy beer to quench dusty throats after long treks.

Izzy Gomez is gone, but he used to serve the best steaks in the world—with gargantuan cockroaches watching you eat! Izzy was a great guy, beefy, always adorned with a black slouch hat. But no one will ever know how many artists, printers and newspaper men Izzy fed when their luck had run out!

The swinging doors of *Skeets* bar on on Broadway are still swinging—nobody ever told him about prohibition, and being like all good fellows in San Francisco, he minded his own business—minded it well, by ounce, bottle, case or barrel. Skeets' wine at a dollar the bottle was the best—and probably still is.

Nearby is *Finocibio's* where the boys are girls in a stage show that goes on forever—seven days a week. *Mona's* is another joint close at hand—take a peek—just to say you've been there.

Don't drink all your coffee at the hotel. Out on Columbus Street is the *Costa Cafe* where you get their specialty—*capuccino*—steamed coffee and chocolate spiked with rum, brandy or whisky. You can't describe it—sit with the crowd and drink it.

Drop in *Temple Bar* at 25 Tillman Place, in an alley off Grant Avenue opposite the Whitehouse. Ask for the Count, and tell him I want you to meet him.

There's too many to describe—Bimbo's 365 Club with a naked gal in a fish bowl. Cathay House, California at Grant—tops in Chinese food. *Sabella's* Fish Grotto out at Fisherman's Wharf for the best in sea food. *A'Melio's*, 1630 Powell, a high class place for food. *Lido's* out on Columbus.

I hope you get out to San Francisco—you'll meet a lot of good fellows—they'll show you a swell time.

Haywood will be busy at Hunt Towers—just knock on the door and tell him I sent you!

AN OSCAR FOR A CRAFTSMAN

WHO is the Outstanding Printing House Craftsman of 1949? Proof that Hollywood does not have a monopoly on all the stars in the sky of industry will be the "Oscar" which will be presented to the man who has done the most for the International Association of Printing House Craftsmen during the past year. This award, the first of a continuing series in recognition of outstanding Craftsmen, will be presented at the Club Management session on Monday afternoon, September 5, during the San Francisco convention.

The "Oscar" is a beautiful cast bronze bas relief tablet of Benjamin Franklin's head and has an engraved inscriptional plate. The original mold was made by J. Otto Schweizer, one of America's leading sculptors, and the original plaque pressed from the mold is on the wall in the cemetery of Christ's Church, Philadelphia, where Benjamin and Deborah Franklin are buried.

J. L. Frazier, editor of *THE INLAND PRINTER*, due to the limited time permitting, has selected the first "Oscar" winner. While the choice is his own responsibility, the selection was made only after considerable correspondence and interviews with leaders.

Beginning in 1950 and each year thereafter, each of the member clubs will vote for: 1. The man who has done the most *internationally* for the International Association of Printing House Craftsmen, and 2. The man who has done the most *locally* for the organization. At next year's convention the international choice will receive an "Oscar" and each local nominee will be awarded a testimonial honoring his services in behalf of the organization. The testimonials will be eminently suitable for framing as permanent possessions in office or home.

THE INLAND PRINTER, in sponsoring this annual international and local recognition of outstanding efforts in behalf of the International Association of Printing House Craftsmen, believes that these continuing awards will furnish incentives for the continued prestige of this Craftsmen's organization, will note the continued outstanding work of past officers, and will prove of benefit to the graphic arts industry as a whole. *THE INLAND PRINTER* also believes that the first award to the Outstanding Printing House Craftsman of 1949 will fittingly round out the first thirty years of a great organization and furnish an added goal for the next!





program

30th Annual Convention International Association of Printing House Craftsmen, Inc.

Sunday, Sept. 4

8:00 am to 10 pm: Registration

9:00 am: Meeting—Board of Governors, International Association of Printing House Craftsmen

1:30 pm: Meeting—Pacific Society

8:00 pm: Convention Opening Session, Gold Ball Room—Tom Hislop, President San Francisco Club

Presentation of the Flags of United States and Canada, by World War II Ritual Team, Sunset Post No. 400, American Legion, Department of California; San Francisco Post No. 25; Canadian Legion, P.B.E.S.L.—Barney Donohue, Captain of Color Guard

"Star Spangled Banner" and "God Save the King"—Jessie Scott, Soprano, Betty Gould Ashden, Pianist Invocation

Introduction of General Convention Chairman—by Tom Hislop, President San Francisco Club

Introduction of Mayor Robinson—by General Convention Chairman Words of Welcome by the Mayor of San Francisco

Introduction of State Printer, Paul Gallagher—by the General Chairman Words of Welcome by State Printer, Paul Gallagher

Response to Addresses of Welcome—Russ Hogan, International First Vice-President

Introduction of General Convention Committees—by General Chairman Introduction of Mrs. Thomas Hislop, President of Ladies' Auxiliary; Mrs. Thomas Finn, Chairman of Ladies' Committee; and Mrs. Oscar Pedersen, Co-Chairman of the Ladies' Committee—by General Chairman Introduction of International President, Gradie Oakes—by the General Chairman

International President, Gradie Oakes, assumes chair

Appointment of Sergeant-at-Arms—Mr. Oakes, International President

Introduction of International Board Members and Prominent Guests—Mr. Oakes, International President

Introduction of the Hon. John J. Deviny, United States Public Printer

Roll Call of Clubs—Pearl E. Oldt, International Executive Secretary

Appointment of International Convention Committee—Gradie Oakes

In Memoriam for Departed Craftsmen—Gradie Oakes

"God Bless America"

Retire the Colors

Adjournment

10:00 to 11:30 pm: Hospitality Hour, Concert Room



Palace Hotel, San Francisco, California



Monday, Sept. 5

8:00 am to 10:00 pm: Registration

8:00 am to 9:00 am: Credentials Committee Meeting

9:00 am to 12:00 noon: Convention Business Session—Concert Room Presiding Officer, Gradie Oakes, International President

Roll Call of Clubs—International Executive Secretary, Pearl E. Oldt Presentation of Resolutions and Amendments (All resolutions and amendments must be in the hands of the Executive Secretary, Pearl E. Oldt, not later than 12:00 noon, Tuesday, September 6.)

Report of International President, Gradie Oakes

Report of International Executive Secretary, Pearl E. Oldt

Report of Credentials Committee

Printing Week Celebration Presentation—Presiding Officer, Gordon J. Holmquist, Chairman, Public Relations Committee—(Two speakers to be appointed by Gordon Holmquist)

Convention Announcements

12:15 pm: Club Management Luncheon—Rose Room

Presiding Officer, J. Homer Winkler, International Third Vice-President

"Preparation of the Club Educational Program"—Thomas P. Mahoney,

Chairman Educational and Research Commissions, International Association of Printing House Craftsmen, Inc., and General Manager of American Color Process Company, Cleveland, Ohio

"Making the Club Meetings Click"—William P. Gleason, First Vice-President, Club of Printing House Craftsmen of New York, Inc., and of the Colonial Press, Inc., New York City
"Soliciting New Members"—P. D. Nielson, International Membership Committee, also Second Vice-President of the San Francisco Club, and associated with Moore Business Forms, Inc., Emeryville, California
Awards, Club Bulletin Contest—Lee Augustine

Awards, Printing Week Poster Contest—Gordon Holmquist

Awards, Printing Week Club Stamp Contest—Gordon Holmquist

Award, Outstanding Craftsman—J. L. Frazier

Awards, Membership Solicitation Activities—J. Homer Winkler

Discussion, Convention Announcements, Adjournment

3:45 pm to 5:30 pm: Typographic Clinic, Main Business Hall (Concert Room)

Presiding Officer, Edward T. Samuel, International Treasurer

"Practical Typography"—Paul O. Giesey, Portland, Oregon

3:45 pm to 5:30 pm: Bindery Clinic (Comstock Room)

Presiding Officer, Fred C. Baillie, International Second Vice-President
"New Developments in Bindery Operations"—Rudolph Ernst, Portland, Oregon

Panel of distinguished body of bindery experts

6:00 pm: Buffet Dinner and Stag—Scottish Rite Hall, Van Ness and Sutter Streets

Tuesday, Sept. 6

8:00 am to 10:00 pm: Registration

9:00 am to 11:00 am: Convention Business Session

Presiding Officer, Gracie Oakes, International President

Roll Call of Clubs—Pearl E. Oldt

Report, Officers' Report Committee
Report of Finance Committee

Report of Constitution and By-Laws Committee—Edward H. Christensen, Chicago Club

Unfinished Business
New Business

11:00 am to 12:15 pm: Clinic, Roll Leaf Stamping, Embossing and Die-Cutting (Main Business Hall)

Presiding Officer, Thomas P. Mahoney, International Chairman Educational and Research Commissions
"Roll Leaf Stamping, Embossing and Die-Cutting"—Basil M. Parsons, Thomson-National Press Company, Franklin, Massachusetts

11:00 am to 12:15 pm: Letterpress Plates Clinic (Comstock Room)

Presiding Officer, J. Homer Winkler, International Third Vice-President
"Magnesium Printing Plates"—Paul Gallagher, State Printer, and Luke Belgau, Superintendent, Bee Engraving, Sacramento, California

"Duplicate Printing Plate Making"—George Fowler, Johnson Mat and Stereotype Company, San Francisco

12:15 pm: Recess for Lunch

1:30 pm: Busses leave for visit to Redwoods and Barbecue

11:00 pm: Nomination Committee Meeting (Palace Hotel)

Ladies

Entertainment



Monday, Sept. 5

Luncheon at Claremont Hotel, Berkeley (Trains leave San Francisco at 10:30 am and 11:00 am via the Bay Bridge)

6:30 pm: A Trip Through Chinatown. (Leave Palace Hotel at 6:30 pm)

9:00 pm: Dinner at the Cathay House in Chinatown

Tuesday, Sept. 6

9:30 am: A tour to the Jade Display at Gump's Store in San Francisco

1:30 pm: Busses leave the Palace Hotel for a visit to the Redwoods, and a Barbecue at the Marin Town and Country Club

Wednesday, Sept. 7

9:30 am: A tour of San Francisco, and a visit to the Cliff House, via Grayline busses

Wednesday, Sept. 7

8:00 am to 10:00 pm: Registration for late arrivals

9:00 am to 12:00 noon: Clinic, Xerography and Pressroom Aids (Comstock Room)

Presiding Officer, Russell J. Hogan, International First Vice-President
"Xerography and Xerotyping"—J. Homer Winkler

"Pressroom Operations"—'Spike' Ryan, H. S. Crocker Company, San Francisco

9:00 am to 12:00 noon: Lithography and Gravure Clinic (Concert Room)
Presiding Officer, Gracie Oakes, International President

"Camera and Photomechanical"—Kenneth R. Burchard, Manager, Photomechanical Sales, American Type Founders

"New Developments in Offset Equipment"—A. B. Woodruff, Harris-Seybold Company, Cleveland, Ohio

"Gravure"—Fulton McArthur, Sales Manager, American Type Founders, Elizabeth, New Jersey

12:15 pm to 1:45 pm: Lunch with San Francisco Advertising Club (Gold Room) (\$2.25 a plate)

Speakers: Gracie Oakes, International President; Victor J. Hecht, Vice-President, Zellerbach Paper Company; "A Kinsey Report on Messrs. 'S,' 'H,' and 'F'"

2:00 pm: Business Session

Presiding Officer, Gracie Oakes, International President

Report of Resolutions Committee

Report of Committee on Constitution and By-Laws

Unfinished Business

Nomination and Election of Officers
Selection of City for 31st Convention
Summation of Conventions—Thomas Jefferson Pascoe, Los Angeles Club

Singing of "Auld Lang Syne"

Convention Announcements
Adjournment

5:00 pm: Hospitality (Gold Room)

7:30 pm: Annual Banquet (Garden Court Cafe, Palace Hotel)

Installation of Officers

Presentation of Past President's Jewel

Entertainment and Dancing
Au Revoir

THE PACIFIC SOCIETY of PRINTING HOUSE CRAFTSMEN



● PACIFIC printers noted formation (Briefed from a historical sketch by Haywood H. Hunt.) of Printing House Craftsmen clubs throughout the United States and Canada during the years 1920 and 1921. Membership was considered as at best a remote possibility until August, 1921, when Joseph Phillis began visiting and asking eligible men their opinions regarding an organization in San Francisco. His efforts led to a regular organization meeting in October, 1921, when officers, constitution and by-laws materialized. The first official family of the San Francisco Bay Cities Club of Printing House Craftsmen numbered: Hartley Everett Jackson as president; Joseph Fauntleroy as vice-president; and Frank E. Seward as secretary-treasurer. The new Board of Governors was composed of Thomas Henry Beatty, Haywood H. Hunt, Timothy J. O'Leary, and Courtney A. Rebbitt.

Joe Phillis, not content with the success achieved by the original club on the Pacific slope, set the stage for a club in Los Angeles in April, 1922, aided by the organizational skill of Harry Spencer Stuff.

The International Association sent Benjamin N. Fryer on an organization trip in 1923. He started clubs in Portland, Seattle, and Spokane.

The Pi-Box (San Francisco club organ) issued its original number in that year, followed by the *Portland Craftsman* and the *Los Angeles Craft-O-Grafs*. *The Seattle Craftsman* (later to become *The Layout*) was issued shortly after the reorganization of Seattle Club in 1925.

The Pacific Coast Society of Printing House Craftsmen's Clubs was formed on July 9, 1926, in the typographic library of John Henry Nash in San Francisco. The officers of the first Pacific Society were: Haywood H. Hunt as president; Frank McCaffrey as vice-president; Frank H. Rodell as secretary; and Arthur C. Kurtz as treasurer.

The year 1927 witnessed the formation of the Salt Lake City, San

Diego, Tacoma, and Sacramento clubs; in 1928 Phoenix formed a club which was known first as the Salt River Valley Club.

At International Convention held in Detroit in 1928 the Pacific district was divided into three units: the Northern Pacific, the Central Pacific, and the Southern Pacific.

In 1929 the East Bay, Spokane and Vancouver clubs were formed. Los Angeles was the scene, the following year, of the International Convention. At this, as at every convention and Pacific Society gathering, printing as one of the prime attractions. The Pacific Coast is internationally known for the esthetic quality of its printing.

Our Frontispiece

THE INLAND PRINTER is deeply grateful to the John Hancock Mutual Life Insurance Company of Boston, Massachusetts, for permission to use "His Metal Alphabets Gave Liberty a Voice." Text and illustration blend into an inspiring tribute to the American printer.

Stephen Daye, the first printer in what were then the English colonies, was born in England in 1594. He came to America in 1638 and set up his first press in Cambridge, Massachusetts. In 1640 Daye printed the book that every first edition collector dreams about, *The Bay Psalm Book*, the first book printed in America.

Santa Barbara obtained a charter in 1931; the organization is now known as the Santa Barbara-Ventura Counties Club.

If the organizations had done nothing more than hold their annual conferences the Society would have been well worth while. The Society has extended its activities further by serving as a school in mutual helpfulness enabling local clubs to work together to best promote their collective interests. The Pacific Society has had a stabilizing influence on the Pacific slope.

Despite the great distance dividing the Pacific Coast from the principal printing centers of the East the fraternal knot between coasts is tight and the "Share Your Knowledge" movement is as strong along the Pacific as on the other side of the continent. Among the first actions of some of the Pacific clubs was the encouragement of the apprentice by formation of an apprentice membership. These junior members were not entitled to vote, and paid no dues, but were strongly urged to attend the meetings when speakers were present whose counsel was considered valuable to the apprentice. Many of these apprentices have since risen to executive positions.

There are at present eleven active clubs operating on the Pacific Coast with an aggregate membership of 800. It is confidently believed that within a short time two of the inactive clubs will resume operations.

This resume would be incomplete without mentioning other similar organizations of foreign craftsmen located on the Pacific Ocean—in Sydney, Melbourne and Brisbane, Australia. Formation of these clubs must also be credited to Benjamin N. Fryer. Fryer is a practical idealist; his interest in building up the new clubs never wanes. There have been many great names behind the growth of the Pacific Society. The late Clarence T. Linstrum was but one of many who worked assiduously to share knowledge with fellow Craftsmen.

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SIDNEY FOOTE, Adirondack, New York. Foreman, job printing department in the plant of the *Leader Republican*, local newspaper, Gloversville, New York. The Adirondack Club functions in the mountain territory of upstate New York, and the rugged character of its traditions is symbolized by the hewn-log motif found in the official lettering of its title. It was organized in the spring of 1937



HENRY G. HANSON, Boston, Massachusetts. Proprietor of The Hanson Print, at Brockton, Massachusetts, which he established in 1936 as a job house, later developing offset printing, and letter and mail advertising service. Native of Connecticut, he moved to Brockton and began work as a printer in 1922. Has been a member of the Boston club since 1928, serving on Board of Directors for four years

1949 PRESIDENTS OF CRAFTSMEN'S CLUBS

● The Inland Printer is pleased to present this sixth annual album of local printing club presidents. The portraits are arranged alphabetically by clubs. A few biographies and photographs were unavailable at press time, but some late-comers have been inserted at the end of the album



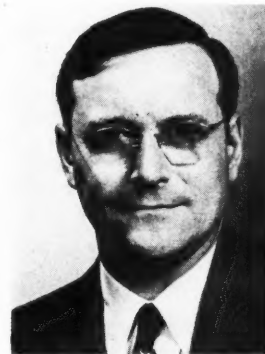
JOSEPH F. KLAUSMAN, Buffalo, New York. He is superintendent of the Greater Buffalo Press, where he started in 1927 as composing room foreman after a number of years of experience in Buffalo plants. Joined the club twelve years ago, has been treasurer, vice-president, and member of Board of Governors. Is official voting delegate at this year's convention in San Francisco



GEORGE E. HOGAN, Cedar Rapids, Iowa. Plant superintendent, Stamats Publishing Company. Dropped in his first spacing slug 28 years ago, had extensive experience in Middle Western composing-rooms, and went with Stamats in 1932 as a combination Monotype operator. Helped charter the Cedar Rapids club, serving as second vice-president during its first year (1947), and first vice-president thereafter



ROY J. KIRBY, Chicago, Illinois. Manager, Chicago branch, American Type Founders Sales Corporation, with thirty years experience in the printing and supply business. A Craftsman since 1923, he was a charter member of the Denver club, thereafter transferring to San Francisco and Chicago. Has been first vice-president of the Chicago club, and served three years as educational chairman



ROBERT C. WOLF, Cincinnati, Ohio. Superintendent, Richardson Taylor-Globe Corporation, manufacturer of folding cartons, display containers, and labels. Has been with the company twenty-four years. Joined the Cincinnati Club in 1936, and has been active in such posts as chairman of the membership, educational, and entertainment committees. Club plans a large Printing Week celebration in 1950



JOHN L. MEEKS, Citrus Belt, California (San Bernardino and Riverside Counties). Manager, Inland Engraving Company and Sun Printing and Publishing House, San Bernardino, California, commercial departments connected with the Sun-Telegraph. Started in photo-engraving business in Dallas, Texas, moved to Los Angeles, then to San Bernardino in 1936 when he joined his present company



J. A. CHINNICI, Cleveland, Ohio. Has been production manager for the past twelve years of the Lexius-Hiles Company, leading letterpress and offset printer, which is consolidated with the A. L. Gerber Company of Ashland, Ohio. Prior to joining the Lexius-Hiles Company he was for two years a proofreader at the Nela Press plant. He has been a Craftsman for the past eight years



FLOYD M. WOLFE, of Columbus, Ohio. Director of planning and layout, The McBee Company, where he started as a platen pressman in 1922. Became pressroom foreman in 1936, transferring to superintendent's office on layout work two years later. A Craftsman since 1943, has served on membership committee, Board of Governors, and as an officer. Delegate to four conventions of the International



RAYMOND RUSHING, of Dallas, Texas. Director of printing, Southwest Tablet Manufacturing Company, where he has been for twenty years. The firm specializes in school and social stationery, tickets and coupon books. Mr. Rushing joined the Dallas club in 1941, and has served as sergeant-at-arms, secretary-treasurer, member of the Board of Governors, and vice-president



A. GORDON RUTTER, JR., Dayton, Ohio. Superintendent offset printing, Standard Register Company. With the example of his father (past president, International) before him, he has been a Craftsman for thirteen years. One of the leaders of Fifth District Conference this year. Received basic experience with Crain Printers, Ottawa, joining Standard in 1936. A past president of Dayton Litho club



PHIL STARBUCK, of Des Moines, Iowa, is the personnel manager of the Meredith Publishing Company, where he has worked for more than thirteen years. He spent five years in the Armed Services. The newly elected president of the Des Moines Craftsmen Club has been a member for thirteen years. He has served as secretary, second vice-president, and first vice-president of the club



GLEN G. PETERSON, Detroit, Michigan. Manager, Korek Line Press Division, W. B. Gregory & Son. Graphic arts experience goes back a quarter century, covering letterpress printing, lithography, steel die embossing and silk screen. Chairman of Detroit's Printing Week celebration this year, an ambitiously successful undertaking, climaxed by a "Cavalcade of Printing," before an audience of 900



ELMER H. TESS, Duluth-Superior, Minnesota. Owner and manager, T. & T. Party Service, Duluth, specialty printing and design firm established in 1945, dealing in party decorations and accessories. Joined the Duluth-Superior club in 1946, and has handled numerous special publicity assignments for the club. Was chairman of publicity and finance committee member, Fourteenth District conference, 1948



JOSEPH G. HAYES, Fort Wayne, Indiana. Owner, Hayes Printing Service. Starting as a press feeder apprentice, Mr. Hayes progressed through the ranks to become general manager of a large plant before he established his own business. Is first president of the Fort Wayne club, which was chartered September, 1948, to date has 126 members, and held seven meetings and two plant visits last year



LYMAN A. LENOX, Fort Worth, Texas. Manager, Fort Worth plant of Sam Ross McElreath Company, electrotypers and stereotypers. Mr. Lenox is a graduate of the Masonic Home and School of Texas, where he received printing vocational training, going to work for McElreath after graduation in 1930. He became manager of the Fort Worth plant in 1939, and joined the club that same year



GEORGE A. WERP, Grand Rapids, Michigan. Vice-president and production manager, Jaqua Advertising Company. A Craftsman since 1938 in Indianapolis, where he was an executive at The McCullough Company, transferred to the Grand Rapids club in 1944. Served as the vice-president and educational chairman before election as president. Began career in 1920 with W. H. Wilton Company, of Chicago



GEORGE C. MITCHELL, Hamilton, Ontario, Canada. Superintendent, Davis-Lisson, Limited. Starting as a litho transferer, he gained wide experience in the lithography field leading to his present managerial post. A Toronto Craftsman for six years, Mr. Mitchell is the first president of the Hamilton Club, chartered in January, 1949 with fifty-five members. Roster numbers 108, following active spring and summer



REINHOLD W. JULICH, Honolulu, Hawaii. Pressroom foreman, commercial printing division, Advertiser Publishing Company. Learned printing trade in his native Leipzig, Germany, coming to United States in 1924, and then to Hawaii in 1927. Hobby is doing fine printing reproductions of his own designs and art work. Chairman of souvenir book committee for this year's International convention



CLIF PETTIS, Houston-Galveston, Texas. President, the Clif Pettis Corporation, Houston, Texas, lithograph house in creative advertising field. Worked as journeyman through Middle West and South, is a member and past president of Amalgamated Lithographers of Texas. Teaches course in advertising marketing at University of Houston; is proud of his miniature railroad. Charter member of club



JOHN M. HARDY, Jacksonville, Florida. Trained as a civil engineer, Mr. Hardy decided that printing was a good business in which to take root, so three years ago he established himself with the Douglas Printing Company. Helped organize the Jacksonville club in 1947, served as second vice-president, then first vice-president and program chairman as initiation for his present post



CHESTER H. VARNER, Kansas City, Missouri. Superintendent of printing, Tension Envelope Corporation. Has twenty-seven years of service with the company to his credit, having started as an assistant pressman, becoming superintendent in 1945. Joined Kansas City club three years ago, served as vice-president and entertainment chairman, attend the past three district conferences. Likes to fish

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IVAN E. BIXLER, Lehigh Valley (Pennsylvania). Head of the printing department, Allentown High School. Mr. Bixler combined printing apprenticeship with high school education in Reading, Pennsylvania, attended three colleges, then headed the advertising and printing department of Althouse Chemical Company before teaching. Club members are from Allentown, Bethlehem, Easton, Emmaus



LARRY McCOLLUM, Los Angeles, California. Owner, Western Tag and Printing Company, which he organized in 1936 to specialize in printing silk labels and linen tags. Designed and built much of his own equipment. Active in Craftsman's club work since joining in 1942. Served on various committees, and has been chairman of the Board of Governors, first vice-president and program chairman



GILBERT HOFFMAN, Milwaukee-Racine, Wisconsin. Assistant superintendent, Western Printing and Lithographing Company, of Racine, where he started thirty years ago at the age of fourteen. Has been a Club member for fourteen years, serving as first and second vice-president, and member of auditing, management and production, and membership committees. Club has quiz screening plan for members



HENRY A. PAULSEN, Minneapolis, Minnesota. Director, industrial engineering, graphic arts plant, Brown & Bigelow. Starting out as a job press feeder twenty years ago, Mr. Paulsen became an estimator, and has built up an authoritative reputation in that field. Is author of the forthcoming Printing Industry of America Estimating Manual, and an instructor at Dunwoody Institute, and University of Minnesota



P. E. PEPLER, Montreal, Canada. General superintendent, Southam Press. A fighting veteran as well as an experienced printer, Mr. Pepler put in two hitches in the service, one for each world war, but these interruptions apparently did not disturb his progress as a Craftsman. He is a charter member of the Montreal club, having served it for two terms as chairman of the educational committee



ROY W. HUFFMAN, of Nashville, Tennessee. Member of executive staff, Cullom & Gertner Company, publishing, offset, and letterpress house, which is this year celebrating its forty-third anniversary in business. The Nashville Club was host to the Seventh District Conference, held May 20-21, termed a "very successful" one by all those who attended. The club is almost a dozen years old



ROBERT G. LYNN, Newark, New Jersey. Production manager for Lee Falcon Printing Company, Rutherford, New Jersey, where he has been employed for the past twenty-three years. Has been a member of the Newark club since March, 1938, serving as secretary from 1942 through 1946. Takes pride in the fact that he is a "practical pressman," and inventor of the Arlin gripper gauge



HENRY A. SCHNEIDER, New York City. Corporate secretary, and head of production of the editorial development division, Charles Francis Press, where he is rounding out twenty-four years of service. A Craftsman since 1944, Mr. Schneider's association experience includes elective offices in the New York Employing Printers Association. Served on International convention committees, 1948-47-46



ROBERT F. HUXTER, of Northern New York. Superintendent, St. Regis Paper Company, Watertown, New York, a position he attained shortly after passing his thirtieth birthday not so many years ago. The club is a fledgling recently embarked on its second year, and Mr. Huxter was one of the spark plugs to get it organized and functioning. Club reports it is "still feeling its way"



WILLIAM E. YARBROW, Oklahoma City, Oklahoma. Partner, Print-O-Lith Typographers. A native of Texas, Mr. Yarbrow learned the trade in his father's country newspaper plant, and was superintendent, T. B. Butler Publishing Company, Tyler, Texas, for eleven years. Became a Craftsman in Cleveland in 1945, when he was salesman for Mergenthaler Linotype Company. Helped organize local club in 1947



F. A. SPANGLER, Omaha, Nebraska. Printing instructor and coordinator of printing, Technical High School. Entered teaching field after journeyman experience, and retains his card in Omaha Typographical Union. Joined the club five years ago, has been editor of The Craftalog, second vice-president, and first vice-president in charge of programs. Possesses B.A. and M.A. college degrees



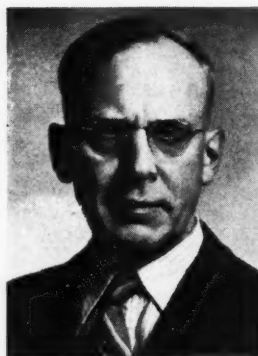
R. F. NIPPER, of Orange County, California. In charge of mechanical department, Anaheim Gazette, with a solid background of practical printing experience. Mr. Nipper is the second president of this newly-formed club, which received its charter on June 24, 1948, from A. Gordon Ruiter, then International president. Its territory includes the communities of Anaheim, Santa Ana and Costa Mesa



HERMAN EISENHARDT, Philadelphia, Pennsylvania. Plant superintendent, Brownell Photo Lithography Company. Most of craftsman's career has been spent in Philadelphia, and practically all of it with his present company, where he has been for 28 years. Spent three years in Detroit, where he helped establish the Brownell plant in that city. Is active in Litho Club and Printing Industries of Philadelphia



EDWARD P. LYNCH, Pittsburgh, Pennsylvania. Manager, Rieger's Duplicating and Mailing Service. Now, man to man, haven't you, at one time or another, found yourself faced with the perplexing problem of having to provide twelve lines of copy given two lines of data? We believe that you have and that you will bear with us to the end of this very sentence! Active but not communicative



ARTHUR HANSEN, Portland, Oregon. Composing room foreman, Abbott, Kerns & Bell Company, which he joined twenty-five years ago when it was James, Kerns & Abbott. Experience goes back thirty-nine years to days in a small newspaper plant where he wrote local news, regularly set two pages of 8-point by hand, and took part of his pay in such practical things as fish, clams, and potatoes



FRANCIS E. FARLEY, Providence, Rhode Island. Plant superintendent, Typesetting Service Company, a position he has held for eight of the twenty years he has been with the company. A member of Providence club since 1940, progressing to top office through various steps, being editor of the *The Crier*, and serving actively as chairman of a number of committees during the nine-year span of membership



HENRI B. LECOMTE, Rochester, New York. In charge of machine composition, John P. Smith Company, where he has been since 1922. Was born in Quebec City, Canada, coming to the United States in 1919, when he went to work for the T. P. Henry Monotype Company, Detroit. Re-elected this year for a second term as president of Rochester Club, he previously was secretary-treasurer five years



GEORGE W. REMSEN, Rock River Valley, Illinois. President, Thrift-Remsen Printers, and secretary-treasurer of Rimmel Lithographing Company, Rockford, Illinois. He is associated with his father, D. E. Remsen, in operation of the companies. A graduate of the University of Illinois, Class of 1935, Business Administration, Mr. Remsen served five years as a major in the Army Counter Intelligence Corps



CECIL E. HORNER, Sacramento, California. Shop foreman in the plant of Haskell Berry, Printer. The war took him out of civilian circulation for a considerable period, but immediately upon discharge in 1945, he got back into the printing trade, and joined the Sacramento Club that year. Served as vice-president of the Club during the term previous to his election as president for 1949-1950



G. STUART BRAZNELL, St. Louis, Missouri. President, Braznell Company, ink manufacturer. A Craftsman for twenty years, and an active association man, Mr. Braznell is well known as a speaker. Is president of the Graphic Arts Ink and Roller Association, St. Louis, and a technical director of the National Printing Ink Research Institute. Educational chairman of the St. Louis club for four years



J. H. GUSTAFSON, St. Paul, Minnesota. Superintendent and secretary, Consolidated Printing Ink Company, where he has been employed for the past nineteen years. Joined the St. Paul club in 1945, and was its vice-president for the 1948-49 term. He believes in balancing club activities between educational and social programs, and is credited by fellow Craftsmen as being a quiet but efficient worker



CHARLES B. WEIMER, San Antonio, Texas. Manager of printing department, Clegg Company. Enthusiastic advocate of importance of craftsmanship and high quality printing. His background includes estimating, designing, selling, production and business administration. He took a leading part in the formation of San Antonio club in 1943, served on Board, Ninth District Representative for two terms



TOM HISLOP, San Francisco, California. President, of Portal Press, combination letterpress and offset house which he established in 1939. Received his apprenticeship under his father, who was a pressman. Lost a leg in World War 1, and proceeded to adopt the slogan, "Best damn one-legged printer in San Francisco." Logged 5,000 miles last year in order to pay goodwill visits to other clubs



MAYNARD J. MALE, Santa Barbara, California. Vocational printing instructor, public schools. After eleven years of journeyman printing, transferred to teaching end. A charter member of the Santa Barbara club, established in 1946, and has served as secretary-treasurer and vice-president. The club, though small, has made a solid beginning and is looking forward to continued progress



WALTER J. FINHOLM, Seattle, Washington. Manager lithograph department, Craftsman Press. Born in Olalla, Washington, forty years ago. After graduating from college, studied art work in Los Angeles. Has been free lance artist, production manager and art director of a large calendar house. A student of the industry, his Craftsman Club work is vigorous; his meetings are of educational value



DAN O. TURNIPSEED, Southwest Idaho. Pressroom superintendent, Idaho Printcrafters, Incorporated, in Boise, Idaho. Son of a pioneer printer, among his earliest recollections is the smell of printer's ink. He's never gotten far away from it. Is a charter member of the Southwest Idaho club, served as its first secretary and as vice-president; is the delegate to this year's international convention



NORMAN F. BOYDEN, Syracuse, New York. Superintendent, Dix Typesetting Company. Went to Syracuse from his native New England, and has twenty years of graphic arts background, chiefly in mechanical departments of newspapers, book manufacturers and trade composition houses. His Craftsmanship began with the establishment of the club last year, when he was first vice-president



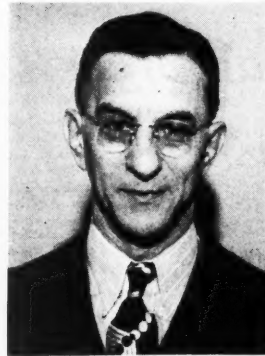
JOHN E. FRISBIE, Toledo, Ohio. Head of Monotype Department, Blade Printing and Paper Company, possessing a broad, practical background of composing-room experience. Was one of a group, headed by Ernest E. Jones, a past president of the early club, which reorganized the Toledo club in 1943. He was elected president after active service in various committee chairmanships and other offices



A. V. LUNDGREN, Topeka, Kansas. Owner Lundgren Press, which he established in 1945. Starting as an apprentice twenty-six years ago, he has worked in all mechanical departments of newspaper and commercial shops, has been a newspaper reporter, and labor official. Served one term as Commissioner of Labor for the state of Kansas, four years as president, Kansas State Federation of Labor



GEORGE S. AUSTEN, Toronto, Canada. Superintendent of Printing, Might Directories, Limited, where he started as an apprentice in 1931, became assistant superintendent seven years later. Was named to his present post in 1947. Joined Toronto club in 1939, has been the vice-president, secretary, chairman of entertainment committee. His hobbies are golf and photography



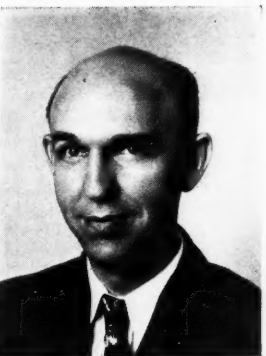
PETER P. HAUSER, Tulsa, Oklahoma. Partner, Maneke-Hauser Printing Company. His PHC membership goes back to 1921 in St. Louis, where he served as a vice-president and as a member of the Board of Governors. In 1932 he moved to Tulsa, establishing himself with the printing company. He is a charter member of the Tulsa club, and formerly served as the first vice-president



JOHN L. WINCHESTER, Utica, New York. Owner, Goodenow Printing Company. A Carnegie Tech printing alumnus, after attending Wesleyan University, he was with the Williams Press, Albany, nineteen years before establishing his own business in Utica in 1947. Has taken an active part in all club activities, serving as first vice-president and program chairman, among other responsibilities



ALFRED SHELTON, Vancouver, Canada. Branch manager, Frederick H. Levy Company (Dominion Printing Ink and Color Company), a position he has held for eight of the sixteen years he has been with the company. Has served the club actively on educational and entertainment committees, as a member of Board of Governors, and as vice-president. A native British Columbian, he likes fishing and hunting



MORRIS H. REAVES, Washington, D. C. Superintendent, composing division, United States Government Printing Office. A composing-room apprentice at the age of fifteen, Mr. Reaves was made foreman of the patents section, GPO, in 1940, and composing superintendent in 1943. Joined the D. C. club in 1935, served two terms as first vice-president, and one as chairman of Membership Committee



MARK W. YAGGY, Waterloo, Iowa. Partner of The Lincoln Press, a job house, where he doubles as salesman and cylinder pressman. A former school teacher who has a B.A. degree in Industrial Arts, Mr. Yaggy entered the printing business following his Army discharge in 1946. Has been a Craftsman since 1947, and is the first president of the Waterloo Club after reorganization this year



GEORGE SUTTIE, Winnipeg, Canada. Superintendent of the electrotyping department at Rapid Grip & Batten, Limited, where he has been employed since 1914. The company, one of largest in Canada, does photoengraving, electrotyping and stereotyping. Mr. Suttie has been active in the Winnipeg club for many years, serving as a vice-president, member of the Board and as educational chairman



GLENN W. KELLOGG, Worcester County, Massachusetts. Owner-operator, The Edgemere Print Shop, Shrewsbury, Massachusetts. Charter member of the club, organized in 1936, serving as the educational chairman, first vice-president and also as a member of the Board of Governors. Was on the by-laws committee at the International convention last year, and is representing his club this year



HERMAN A. GENTZLER, of York, Pennsylvania. Head of the electrotype department, which he helped organize and develop, for Maple Press Company. Has headed the department for half of his thirty years with the firm. Joined the club in 1940, served two years on the Board of Governors, and one as first vice-president. In spare time he pursues the hobby of being an official volunteer fireman



HARRY D. HARTLEIB is Superintendent of Printing at Somerville, Limited, London, Ontario, Canada. He started in the trade twenty-two years ago, serving his apprenticeship with London Printing & Lithographic Company. With forty members, the London Club received its charter, presented by Norman Clement, in March, 1948. Mr. Hartleib was a charter member and first vice-president



HARRY L. WHITE, Atlanta, Georgia. Affiliated with Metro Press in Atlanta as a partner. He started in the printing business as an apprentice binderyman in a private plant and worked his way up until he resigned as foreman of the composing room eighteen years later. A Craftsman since 1939, he has also held offices of second vice-president and first vice-president of Atlanta Club of Printing House Craftsmen

International Officers Say "Come to Your Party"



ABOVE: President Gracie Oakes visited twenty-four clubs in addition to his Chicago local. **BELOW:** Treasurer Edward T. Samuel, who has held office since 1945, is from Cleveland, Ohio



ABOVE: First Vice-President Russell J. Hogan is one of New York's ablest Craftsmen. **BELOW:** Third Vice-President J. Homer Winkler of the Battelle Memorial Institute, at Columbus, Ohio



ABOVE: Second Vice-President Fred Baillie represents our fine Canadian affiliations. **BELOW:** Executive Secretary Pearl E. Oldt, of Cleveland, Ohio, has done a splendid job



Big Graphic Arts Exposition at Convention Time in '50

FROM REPORT, BY A. E. GIEGENGACK

MEMBERS of the eighty-three clubs of Printing House Craftsmen are looking forward with an unusual amount of interest to the Sixth Educational Graphic Arts Exposition, to be held at the International Amphitheater, in Chicago, September 11 through 23, 1950. Their international convention for 1950 will also be held during the progress of the exposition, being scheduled for September 10 to 13. Conventions of other graphic arts organizations are already being planned for Chicago at the same time as the exposition. These combined events give ample assurance that there will be an extraordinarily large attendance of those who are deeply interested in observing and studying the many exhibits, most of them in actual operation, showing the latest developments in machinery, materials, and processes for the graphic arts.

These international graphic arts expositions, which were started under the sponsorship of the International Association of Printing House Craftsmen back in 1921, are now under the general management of National Graphic Arts Expositions, Incorporated, a non-profit corporation representing all branches of the graphic arts. The offices have been opened at 105 West Monroe Street, Chicago, for the purpose of promoting and carrying on the many details of the exposition.

Augustus E. Giegengack, former president of the International Association of Printing House Craftsmen, and for fourteen years Public Printer of the United States, is president and general manager of National Graphic Arts Expositions, Incorporated. Associated with him in the management are leaders of the Craftsmen's movement; Print-

ing Industry of America, Incorporated; International Typographic Composition Association; the Book Manufacturers Institute; National Printing Equipment Association; Graphic Arts Association of Illinois, Incorporated; and other interests in the graphic arts.

It is the plan of the present management to follow the precedent established by previous exposition managements, and to contribute a specified proportion of the gross proceeds derived from the coming exposition to the educational work of international craftsmen's association. It is generally recognized that the craftsmen's movement represents the outstanding educational organization of the graphic arts. The purpose of the craftsmen's movement is constantly to encourage all factors in the allied industries to study and adopt improved methods and machinery, also to raise the morale of the workers as well as the standards of production, both in quality and quantity.

The forthcoming exposition will incorporate and exemplify all the education as well as practical ideas and ideals for which the craftsmen's movement stands.

One of the principal advantages in the development work of the 1950 graphic arts exposition is the fact that the management has the background of experience gained from the previous shows. The first three shows—in 1921, 1922, and 1924—were planned and sponsored by individual clubs. A new plan was



Augustus E. Giegengack, past Public Printer, who is president and general manager of National Graphic Arts Expositions, Incorporated

adopted, however, for the 1927 exposition, the National Graphic Arts Expositions, Incorporated, being organized as a representative body, bringing together the leaders of all directly interested groups. Since that time there has been a continuity of management, and the experience gained, as well as the records of all the expositions, are available for each successive board of directors. Thus, the board of directors which managed the exposition of 1927 was reorganized a few months ago to conduct the 1950 exposition, and one of its first acts was to draft Mr. Giegengack to continue as president and general manager. Mr. Giegengack then obtained a leave of absence from his position with the financial house with which he is connected so he could devote himself to the day by day management of the forthcoming show.

Included among the officers and directors of the National Graphic Arts Expositions, Incorporated, are the following: Gradie Oakes, president of the International Association of Printing House Craftsmen, is a vice-president; Fred W. Hoch, New York, senior vice-president, was second vice-president of the International Association, and in 1939

BELOW: Chicago, International Amphitheater, famous as the home of the International Live Stock Show. Arena is 87 feet high and first floor has 143,000 square feet of floor space



was manager of the fifth exposition, held in New York; Edward Christensen, a past president of the Chicago Club, is treasurer of N.G.A.E.; S. F. Beatty, secretary of the exposition, belongs to the Chicago Club, and is executive secretary of the Graphic Arts Association of Illinois; Carl E. Dunnagan, Chicago, one of the vice-presidents, is president of Printing Industry of America, Incorporated; R. Verne Mitchell, another of the vice-presidents, is the president of the National Printing Equipment Association.

Also on the Board of Directors are Russell J. Hogan, vice-president of the International Association of Printing House Craftsmen, and Joseph J. Skach, immediate past president of the Chicago Club. Donald C. Brock, Chicago, represents the Employing Bookbinders of America and the Book Manufacturers Institute. Neal Dow Becker, Brooklyn; Jack Eddy, Chicago; and Edward Williams, Elizabeth, New Jersey, represent the National Printing Equipment Association on the Board of Directors. Allerton H. Jeffries, Los Angeles, vice-president of the Printing Industry of America, Incorporated, and Paul C. Clovis, Chicago, president of Graphic Arts Association of Illinois, represent Printing Industry of America with Messrs. Dunnagan and Beatty.

Others include Frederick H. Lutz, Brockton, Massachusetts, representing the International Typographic Composition Association; L. A. Neumann, Chicago, president of the International Supply Salesmen's Guild. Charles C. Walden, Jr., New York, and Myron F. Lewis, Chicago, represent publishers.

Thus, as Mr. Giegengack has so well indicated, all the interests concerned about the economic and educational improvement of the graphic arts industries are definitely represented in the management of the exposition.

Groups which, as Mr. Giegengack has indicated, have already scheduled 1950 conventions for Chicago during the period the exposition will be in progress include:

The International Association of Printing House Craftsmen, at the Hotel Stevens, September 10 to 13.

Printing Industry of America, Incorporated, at the Palmer House, September 17 to 20.

International Typographic Composition Association, Sheraton Hotel, September 14 to 16.

Book Manufacturers Institute at the Edgewater Beach Hotel, from September 11 to 13.

Lithographers National Association, Edgewater Beach Hotel, from September 4 to 9.

Label Manufacturers National Association, Edgewater Beach Hotel, September 9 to 11.

Graphic Arts Trade Association Executives.

The International Printing Supply Salesmen's Guild.

The National Printing Equipment Association.

"Indications are strong," said Mr. Giegengack, "that more groups will be in Chicago *en masse*, so their members can bring themselves up to date on new equipment which will be displayed and operated at the exposition."

One point emphasized by Mr. Giegengack is significant: "Without our having done much promotional work thus far," he stated, "inquiries have come to our headquarters in Chicago from distant places." One letter in particular which Mr. Giegengack mentioned came from England, in answer to which he advised the writer that his company would make no mistake in having technical representatives attend the exposition and arrange to spend several weeks in Chicago so they could visit leading printing and book manufacturing establishments in the city.

"All leading equipment manufacturers," Mr. Giegengack wrote this inquirer, "have applied for floor spaces of large proportions, and with only 81,000 square feet of space available, all on one floor, we might be obliged to disappoint the tardy applicants."

To another overseas inquirer Mr. Giegengack wrote that the principal promotional activities of the management of the exposition to increase attendance of owners and executives of printing establishments will be in North and South America.

Due to the extent to which the entire industry has broadened its scope of operations since the last exposition was held in 1939, it is evident, as Mr. Giegengack states, that the advances will be more marked as to improvements, and, in addition, the variety of machines, equipment, and supplies will be far greater.

In a letter to the editor of *THE INLAND PRINTER* regarding current plans and activities for the promotion of the 1950 exposition, Mr. Giegengack wrote: "Things are beginning to shape up well, and from now on we expect to work out plans to make the forthcoming show in Chicago the most comprehensive and educational ever held anywhere to represent the entire graphic arts."



Why I AM A CRAFTSMAN!

IT HAS given me the privilege and pleasure of meeting men in the printing industry on common ground—men to whom I can go whenever a problem arises in my plant which I am unable to cope with. Naturally, it works both ways. There are times when these men call upon me for information and I am delighted and flattered when they do.

Tremendous benefits are obtained from hearing the speakers that talk to us each month. I want to hear men talk on presswork, photoengraving, offset, electrotypes, and other interesting subjects about our industry, even though my business is typography, layout, and design. In my position, I must keep abreast of the times, and so should everyone.

My membership in this organization gives me, among other things, an opportunity to hear of the many new developments in this industry of ours. To ask questions of these speakers so that when I read in the trade journals of these developments, I have a better understanding of their value.

Above all, my membership has given me the ambition to become a more skilled craftsman and to take a particular pride in my work.

It has been said on more than one occasion by people connected with advertising and promotion, men who buy our product, that because of the York Club of Printing House Craftsmen, the quality of printing in Central Pennsylvania has advanced no less than 25 per cent.

That in itself is recommendation enough, it seems to me, for everyone to jump on the bandwagon and become members of this very splendid organization of ours.—Howard King, Vice-President, Maple Press.

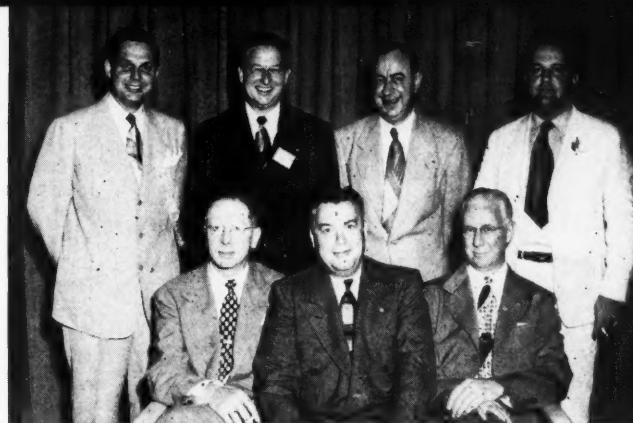
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New officer
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Jensen, vice
tors C. M.
Renny Fran



Faculty and students of Southwest School of Printing tour new \$6,000,000 home of Dallas Morning News. E. M. Dealey (light suit), president of the News, also vice-president of school and one of founders; Ray Abel, school director, at Mr. Dealey's right; instructors G. H. Peden, far left, Jessie Vick, Donald Hunt (behind Mr. Abel)



Craftsmen at district conference, Baltimore. Left to right, back row: Floyd R. Lear, Jr., Lehigh Valley; R. D. Harding, Richmond; Doyle M. Uhler, Philadelphia; J. Thomas Hines, York. Front: L. Brent Frey, Baltimore; Russell J. Hogan, International first vice-president; R. Lyn Cave, Washington, D. C.



Ted C. Snell is now supervisor of service in the midwest area for the Printing Machinery Division of Electric Boat Company



Glen M. Pagett, of Typographic Service Company in Indianapolis, the winner of Craftsmen's 1950 contest for Printing Week Stamp



Edward D. Betts, new manager of Mergenthaler's New York agency, as successor to Fred B. Asdel, Jr., who has moved to Pacific Coast



Otto M. Forkert, noted typographer and designer of Chicago, shown in his library examining copy of his Graphic Typometer



Hans Gutenberg Stempel, son of the founder, and a member of Board of Directors, D. Stempel AG, of Frankfurt, Germany



A. F. Oakes, president, Charles Francis Press, elected president of New York Employing Printers Association at annual meeting



Kenneth Gebbie, president of the Virkotype Corporation, announced expansion of company and purchase of new plant at Plainfield

PEOPLE

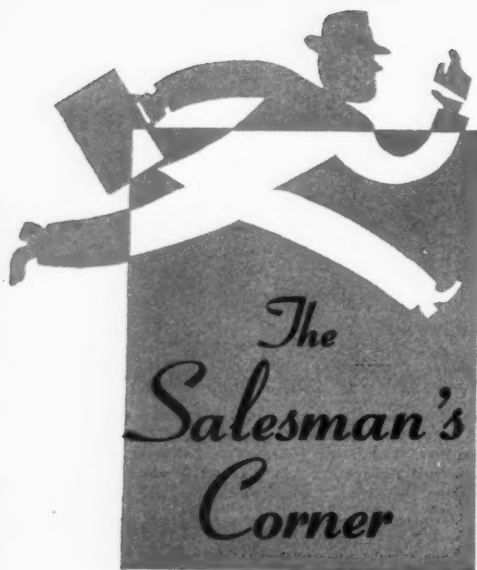


New officers, Printing Industry of Seattle, Incorporated. Front, left to right: C. L. Bushell, general manager; R. G. Rosenthal, president; R. A. Jensen, vice-president; P. M. Acker, secretary-treasurer. Back: Directors G. M. Handley, Jr., George Bovik, Jr., Frank Pritchard, Sr., Ron Renny, Frank McCaffrey, R. Mort Frayne, also a director, not in picture

AT RIGHT: Melville C. Cole, president of the Southworth Machine Company, Portland, Maine, cuts cake to celebrate his fortieth anniversary with that firm, while Max Serlick, the assistant vice-president looks on



Frank A. Young, as Yale pedagogue, presides at testimonial to Sampson R. Field, retiring president of NYEPA. Left to right: A. F. Oakes, new president; Mr. Field, Mr. Young, Dan H. Taylor and Cassel Ronkin



By Forrest Rundell

● IT ISN'T EASY, but it can be done. This is an idea every new salesman should tuck away in the back of his head: It isn't easy to get in to see a buyer. And it isn't easy to make a favorable impression on him once you are in there. But it has been done by every successful salesman, and it will continue to be done by every salesman who makes a success in the future.

Let us take the problem apart and see what makes it so troublesome. To begin with, you are asking a man, an employe of another firm who presumably is busy, to devote enough time to you for you to make an impression on him. You are not the only salesman who is asking this. The recent change in business conditions has resulted in more printing salesmen calling on buyers than a lot of them have seen before.

Buyers are bewildered by the new problem this presents. For years they have been going along with reasonably satisfactory service from printers they have known. Presumably, they have reduced the time spent in actual interviews to a practical minimum. Now they are suddenly asked to see the many new salesmen representing plants they know nothing about and have no reason to believe will have anything special to offer in the way of service. Their natural tendency is to rebel and try to find some way out of seeing the new salesmen. At the same time, no conscientious buyer dares pass up the chance to learn something new about the market.

The new salesman has one advantage therefore if he represents a well known printer. If the buyer has had no experience with the house

he may feel ready to gamble the necessary time for an interview just to see what the salesman has to offer. This will be especially true if the buyer has some reason, real or imaginary, to be dissatisfied with his present printers.

Sometimes, however, the salesman will make a great many fruitless calls until buyer suddenly realizes that he has made a lot of calls without getting a chance to tell his story. Then, showing that most buyers are human like the rest of us, the buyer will listen to what he has to offer.

But getting in to tell his story is only a small part of the salesman's problem. He must make a strong enough impression on the buyer to at least be welcome when he calls again. As a new salesman he will be handicapped by his lack of experience. His newness will stick out like a sore thumb and it will soon be evident that of his own knowledge he will not be of much help to the buyer.

Yet no printing firm has built itself a good standing in the community without doing some one class of work pretty well, and it may be its particular ability is just what the buyer needs. It is not always easy to extract information from the salesman's own production department as to just what the shop does better than its competitors. Indeed the process of extracting such information is often comparable to pulling teeth. But it is knowledge that all salesmen for the house need, and it is worth all the trouble necessary to get it.

Don't Overlook Receptionist

Even though his firm has yet to build its reputation, the salesman may rely on his own personality to become known. The first person he has to get past is usually the receptionist. There is no harm in talking with her and asking her questions about the printing the firm buys. If the lady is sympathetic, and she is likely to be if the salesman has an interesting and pleasant personality, she can give the salesman a lot of important information. He may find out from her that he is trying to see the wrong man. Or she may be able to tell him of someone else who also buys printing, even though it be smaller items. An interested receptionist can be of great help in getting an interview for the salesman who is business-like but nice.

At this point it may be well to remind the new salesman to cultivate an acquaintance with subordinates whenever an opportunity offers. Not only can these people tell him what

is bought and when, but the subordinate himself is likely to move up in course of time. He may succeed the buyer when the latter moves up the ladder to a better position. He may get a better job elsewhere. The graphic arts courses in the colleges are full of young men studying for better positions, and the subordinate you cultivate may be one of these. And if he is successful in landing a better position you may be on the inside track for some business.

Honest Approach Is Best

But supposing the new salesman gets through to the real buyer "with all his imperfections on his head," what is his best approach? Probably a frank and truthful account of what he and his plant have to offer. A salesman of pleasing personality will always find that a certain percentage of buyers will take a fancy to him. The greater the number of calls he makes the greater the chances he has for meeting purchasing agents who will like him. It is well understood among salesmen that when the purchasing agent likes them he is quite likely to find some way to see that they get an order. There is no surer way to break into an account than to acquire the liking of an executive whose word carries weight.

But don't let anything in this last paragraph lead you to slacken your efforts to learn your business. If a buyer likes your personality he will like you even more if you are of real help to him in his problems. And as a matter of fact you can earn the buyer's respect still further by taking his problems to more experienced men in the shop. A frank statement, "I don't know the answer to that one but we have a man in our shop who has had a lot of experience handling those problems," will often make a better impression than a more experienced salesman's clumsy attempt to answer a question himself.

So far we have spoken of the cold call and its follow-up. A better way of getting through the buyer's guard is through personal acquaintance. Anyone who is going into sales as a life work should have some means of increasing his circle of friends outside of his immediate business associates. This can be church work, a veteran's organization if he was in the armed forces, a lodge, the American Red Cross, or some other organization which is away from his daily work. To get himself known he should join wholeheartedly in the activities without any thought of immediate benefit to himself in a

business way. It is a long pull phase of sales work, but it is necessary for the future.

As the salesman increases his outside acquaintance he will find himself coming to know, in a social way, people who work for firms he wants to break into. But he need not expect his friend or friends to be of much immediate help in securing business. If the friend gives him an introduction to the purchasing agent so that he can tell his story, the friend will have accomplished all that the salesman can reasonably expect. It will be his job to carry on from there.

Here is an example of the way a master salesman worked an acquaintanceship he had struck up as a social contact to get himself an account. The two principals in this episode were a publisher and the head of a paper house. Both men were interested in a civic project in their town, a suburb of New York. By careful inquiry among mutual friends the paper merchant learned that his new found friend was a publisher and therefore a prospect for his paper. But the paper man was too shrewd a salesman to make a direct approach. Instead he sent one of his salesmen to make a cold call on the publisher. Through persistence and a pleasing personality this salesman was eventually invited to figure on the contract for the publisher's yearly requirements. The salesman submitted his figure along with the bids from the other paper houses. Then, and not until then, the publisher made a discovery.

The Mr. K. who owned the paper business and the Mr. K. he knew so well in civic work in his home town were one and the same. This put a new aspect on the whole situation. A recheck showed the various prices to be about the same. And with no price differential to contend with the publisher was delighted to give the contract to his public-spirited friend Mr. K. Good selling? It was so smooth that publisher never caught on to the fact that it was carefully planned sales strategy. He thought he was supplying all the initiative.

Curiosity Catches Customers

Much different but equally adroit was the method employed by one of our leading account executives. He made his debut in the advertising business as a printing broker. Like other printing salesmen he had difficulty in getting purchasing agents to come out and talk with him. At the same time he had the courage of his convictions that he had something to offer any purchasing agent

who would talk with him. (He went on to become one of the best copywriters in the business.) He also knew that curiosity was as much a part of any purchasing agent's make-up as it was of any other person. So this salesman laid in a stock of small gadgets, rulers, mechanical pencils and the like. Then whenever a purchasing agent came out to talk with him he gave him one of the gadgets. It did not take the purchasing agent long to realize that every time this salesman called he would have some little gadget for him. And his curiosity got the better of him so that he would come out every time just to see what the salesman had for him. It wasn't so much the value of the gift as it was the curiosity as to what it was that made it effective.

Expose Yourself to Business

It had a two-fold effect. First, it got the salesman his interview, and second, it made that salesman stand out in the mind of the buyer. Of course, the real reason the gadgets worked so well was that the salesman had worth-while ideas to pass on to the buyer once he got him where he could talk with him.

As the last page of copy for this column was being drafted a paper salesman walked in and sat down at the writer's desk. "I am exposing myself to business," he remarked. "Business is so rotten that I have to get out and scratch." "Do you know," he continued, "it is surprising how often you will walk into a place and find that something has just come up that they want to ask you about?"

Here is a tip for the new salesman. As he goes along he will find that things do come up when the printing salesman who handles the account regularly is not around, and the buyer will often grasp the opportunity to talk with him and get the information he needs at once. Some future day one of those unexpected inquiries will build up into a nice order for him.

Here is another tip from the same salesman: Said he, "Since the pressure has been on I have made it a practice to stay out longer and make some more calls after the time when I would normally go back to the office. You would be surprised to know how often that has paid off in extra orders."

The new salesman does not have to worry too much about his technique at first. Let him keep studying and that will come in time. Meanwhile, let him keep on making contacts. That always pays off.

Printing Executive a Skater

• LISTED AS the Number 1 member of the Cincinnati Figure Skating Club, organized recently in Cincinnati, Ohio, is A. H. Pugh, head of the A. H. Pugh Printing Company. Despite his seventy-three years, Mr. Pugh has continued being sharp on the blades, which he began in boyhood when he skated on the old canal in the downtown section of the city. While he also played



football and ran in track teams at Woodward high school, ice skating has always been his top sport. He also does roller skating. He has long enjoyed an enviable reputation as a fancy skater.

However, he does little fancy skating now, but still takes a great interest in all events of that kind. Modest about his reputation, he says that he has taken more lessons than anyone in Cincinnati. Some were from professionals at Lake Placid, New York. He has met many of the famous skaters and enjoys reminiscing about them.

The large printing establishment, occupying a considerable section of the Pugh building, was established in 1830. It is one of the oldest printing establishments in the Queen City. Several generations have been identified with this time-honored concern. Mr. Pugh's son, William, is now identified with the company.

When Offset-Lithography Is Only Logical Process

By Paul C. Gehring

Several pieces that are definitely offset are discussed here.
Work that is as definitely letterpress will be analyzed later

● MOST of us in the advertising field agree that each printing process has its own special application. So, at least, was the belief held until the last war, when shortages of all kinds began to influence the opinions of even our most conservative executives. Expediency, rather than correctness, became the rule of the day. While some of the preferences of these men stemmed from past experience, much of the information they had garnered was too often the result of insufficient knowledge, inaccurate facts, and faulty thinking. Their dicta in selecting the process not only proved expensive, but produced a surprisingly large number of stilted and mediocre formats.

In evaluating the relative merits of letterpress and lithography, let us first consider some of the factors which underlie the production of an average piece of advertising. Since most of the copy we handle involves relatively short runs, the gravure process will be excluded from this discussion.

Basically, the question of economy still rules as the Number 1 consideration in determining whether letterpress or lithography is to be used. Among factors to consider are:

1. The type of paper stock
2. Cost of engravings
3. Cost of electros
4. Area or size of subject
5. Speed—the amount of production time available
6. Cost of composition, reprints (no type standing)
7. Cost of composition (when the type is standing)
8. Character of subjects: large solids, and large halftone areas, including one or more colors; large benday areas
9. Small-size multiples
10. Quantity—small quantity, one up; more than one up when large quantity is required

*Mr. Gehring is production manager for the advertising department of International Telephone and Telegraph Corporation, New York City.

Although this list is by no means complete, it does provide a fairly accurate yardstick in deciding which of the two methods is to be adopted. Frequently the choice is obvious.

To illustrate the subject more concretely, let us take an actual job (the finished sample of which is reproduced here as Figures 1A and 1B) and trace its development. The request from the advertising depart-

ment stated simply: "Submit visual in color, use second color; flat, and benday, 5,000 copies, 8½ x 11 trim, 12 or 16 pages self cover. Note—use plenty of color. 3,000 to be mailed. 2,000 for distribution at the Edgewater Hotel convention on . . . [and here the allowed time was 15 calendar days]. All copy and 12 photos attached to this memo. Try to keep the cost of reprinting the folders down to twenty cents each."

Since we have our own art department and were able to avoid direct art and make-up charges, we were allotted the sum of \$1,000 for composition, author's corrections, plates, and reprinting. The copy called for eight half-pages of tabular matter; 12 photos to retouch and silhouette; one front cover and one back cover in art work or design, and an introductory page.

To accomplish all this, we had 11 working days to prepare a visual,

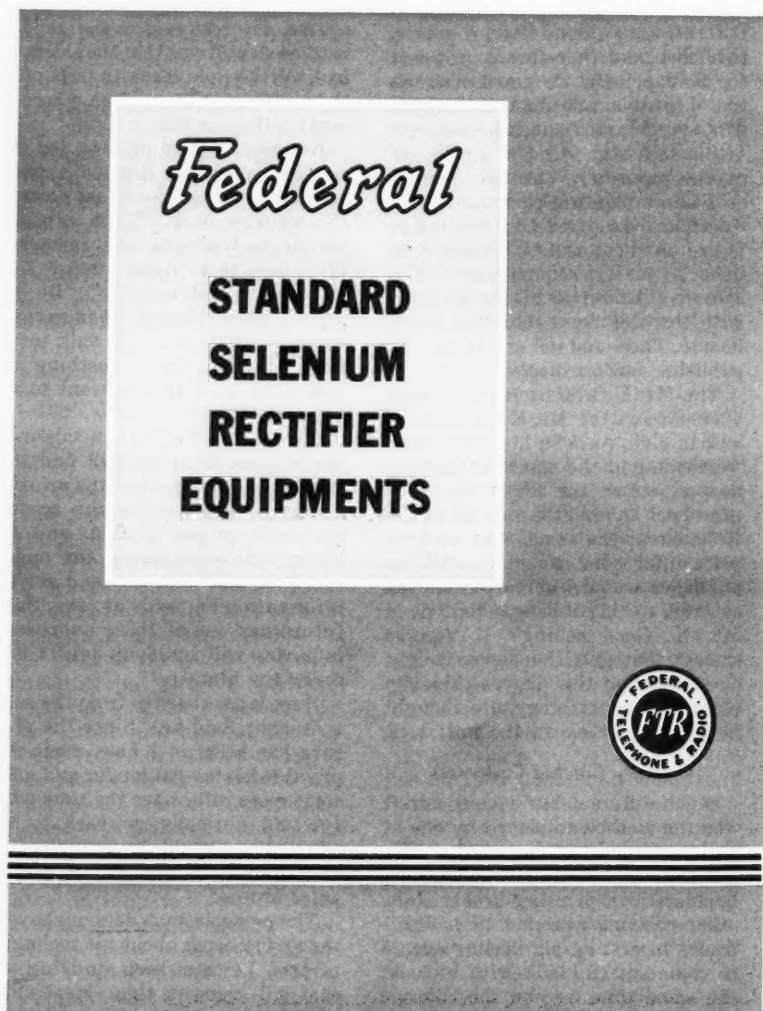


Figure 1A—Cover page of twelve-page folder, original 8½ by 10¾ inches in size, produced by offset due to lower cost of color plates and halftones, and less costly reproduction of tabular matter

retouch a dozen photos, produce the art work and composition and, in addition, print and ship 2,000 copies.

The production department selected lithography because of: (1) the necessity for speed; (2) the 8 pieces of tabular matter; (3) the number of halftones required; (4) the large amount of areas of color.

It is interesting to note that in all but the first reason the question of economy was predominant.


Our estimate and dummy were approved—an outlay of approximately \$1,100—and the 12-page self-cover booklet was printed and delivered on schedule. A subsequent breakdown of the cost sheet showed that we had expended a total of \$946.69—\$561.00 for lithographer costs and \$385.69 for composition and author's corrections.

The question might logically be asked: Why wasn't letterpress used? For one thing, it would have been

**MESSAGES TO ALL PARTS OF THE WORLD
MAY BE SENT FROM THIS HOTEL**

via

**All America Cables and Radio
Commercial Cables
Mackay Radio**



RATES AND BLANKS MAY BE OBTAINED AT INFORMATION DESK

Figure 2—Planned for letterpress, this card was changed to offset when the quantity was increased

too costly to set the tabular matter for letterpress, even if a second color had been used for the rules in the

statistical tables. (By offset the tabular rules could be drawn on the paste-up.) The electros required for the second color and the inclusion of the color areas, as specified, would have added far too much to the engraving costs. Moreover, it would have been virtually impossible to retouch and produce the halftones, set the tabular matter, and turn out line engravings and electros for color solids and benday in the time allowed. As it was, 4½ of the 11 days were consumed in preparing the copy and composition for the lithographer, plus an additional two days in obtaining approvals and author's corrections.

It would be dogmatic, however, to establish any ironclad rule or form to settle definitely the lithography versus letterpress question. There are too many variables. For example: in estimating a recent production job (reproduced here as Figure 2), it had been decided that the request could be handled more economically by letterpress in the quantity originally specified, when a sudden change in distribution from 5,000 cards to 250,000 was ordered. The production department was of necessity forced to turn to offset lithography as the final solution.

Here is an estimate of what the job would have cost under each method:

Letterpress, 5,000 copies.....\$ 83.00
Letterpress, 250,000 copies.. 975.00
Offset, 250,000 copies..... 796.00

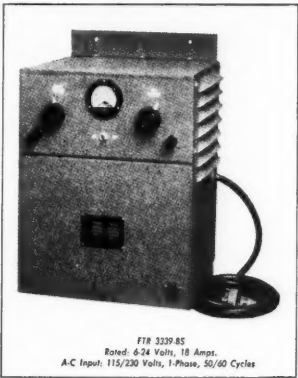
Another recent outstanding example of economy in production involved an advertising promotion idea. In this instance, the advertising department found that reprints of its current advertisement appearing in trade papers and mailed to top prospects elicited a far greater

Power Supplies

Federal Power Supplies are designed to furnish a dependable and constant source of D-C power.

Whether for industrial or laboratory use, these equipments are available in sizes to serve your requirements.

**"For L-O-N-G Life
and Uninterrupted Service
... Specify FEDERAL"**



FTR 3339-B5
Rated: 6-24 Volts, 18 Amps.
A.C. Input: 115/230 Volts, 1-Phase, 50/60 Cycles

Code Number	Volts	A.C. Input		D.C. Output	
		Phase	Cycles	Volts	Amps.
FTR 3246-B5*	115	1	60	6	10
FTR 3352-B5	115	1	50/60	5/10	20/10
FTR 3093-A5*	115	1	60	12	3
FTR 3138-B5*	115	1	60	12	5
FTR 3185-A5*	115	1	60	12	7.5
FTR 3339-B5	115/230	1	50/60	6-24	18
FTR 3341-A5	115	1	50/60	28	5
FTR 3128-B5**	115	1	60	22-30	10
FTR 3300-D5	115	1	60	2-32	50
FTR 3340-B5	115	1	50/60	5-70	12

NOTE: **Filtered and regulated equipment. *Filtered.

Figure 1B—Typical inside page of advertising folder, cover shown at left, produced by offset at a saving of time, also at a much lower cost for the color plates, retouching, and tabular work

response than the mailings of the original, single-page reproduction. A four-page folder (reproduced here as Figures 3A and 3B) showing the actual advertisement in color, was offered and proved a singular success. By printing two of these in one form, the cost was gratifyingly low—\$453.74 for 10,000 folders, including \$423.00 for printing costs and \$29.74 for composition.

While it is not necessary to estimate the cost of this job by letterpress, it is quite apparent that the engraving costs alone for page one of each folder would make it almost prohibitive.

While there is much to be said in favor of lithography, this method of printing may well prove a disad-

ing process. This merging, as it were, of the two processes at a near common cost level can be attributable largely to the way in which the lithographic wage costs have been rapidly mounting, especially in metropolitan printing centers.

Small Cylinder Press Ends Long Career at University

● HERE IS a record for the modern printing press to shoot at: A B Kelly press, purchased in 1921 by the University of Kansas, has been retired from the university print shop after pouring out books, pamphlets, bulletins, programs, and university

of a larger press to make the printing of books, magazines, and bulletins easier and quicker.

Thomas C. Ryther, superintendent of the University Press, claims that the print shop was stacked two-deep with admiring pressmen when this automatic-cylinder press was installed in 1921. Everyone wanted to see the amazing machine capable of producing 2,500 sheets of newsprint per hour.

The conscientious care the Kelly was given by head pressman, Ned Barnes, is largely responsible for its long life, Ryther said.

The press is just finishing school work—not retiring. She has been sold to the *Garnett Review* of Garnett, Kansas, where she expects to

Figures 3A and 3B—First and third pages of folder reproducing company's current advertisement in color, printed by offset with economy plus satisfaction

vantage in the production of relatively short runs of type and line work. Here the item of antique or wove paper itself would seem to justify the use of letterpress. In addition, all paper for lithographic work must be sized sufficiently to prevent "linting" or "picking" onto the rubber blanket. The cost of properly sized paper is generally greater than that of similar grade or quality paper stock used in letterpress.

Another trend we have noticed recently is the increase in the number of printed items which can be handled economically by either print-

newsletters in a steady stream for twenty-eight years—all without a major breakdown.

The press was brought to the university primarily to help in the fight for a new stadium. Thousands of words in support of the campaign for funds poured forth from her squat frame. Now, K. U. has a memorial stadium seating 40,000 persons, and much of the credit should go to the faithful old press.

The old machine is still in good mechanical condition, but the increased load of incoming material for print necessitated the purchase

keep right on with her active career in journalism for a good many more years to come.—By Robert J. Enright.

● HERE IS MY CREED: I believe in one God, Creator of the Universe. That He governs it by His Providence. That He ought to be worshipped. That the most acceptable service we render Him is doing good to His other children. That the soul of man is immortal, and will be treated with justice in another life respecting its conduct in this. —Benjamin Franklin

By Eugene St. John



THE PRESSROOM

Questions on pressroom problems will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential if you so desire and declare

SIDE-STEPPING GOLD INK

We do not have the same success with gold as with silver inks and are wondering if any one has found a way around so far.

For many years it was necessary for the gold and silver inks to be mixed just prior to printing from powder and varnish and it was a problem to use the correct proportions for the job. In the 1920's aluminum paste came on the market and made possible the ready-mixed aluminum ink of today which retains its brilliance and drying property after long storage in the can.

Silver ink is now produced by the wet grinding of aluminum chips in a mineral thinner such as varnolene and a small quantity of stearic acid which causes the aluminum particles to flake and acquire brilliance when mixed with the varnish especially made for metallic inks. Experiments with gold paste have not yet met with the same success. The necessity for the use of copper as an ingredient of gold ink presents a difficult problem in prevention of deterioration of the mixed ink, in which respect copper differs widely from aluminum, the chief ingredient in silver inks.

The way to side-step the use of gold ink is to overprint a transparent yellow or orange lake ink over a first impression in aluminum ink, which affords the good covering quality and the brilliance for which it is noted. Many printers find this the way around the difficulties of gold ink printing.

WRINKLE NEAR BACK EDGE OF SHEET

We have had considerable trouble over the enclosed job, which was run on a job cylinder press. Used a packing of three manilas and two 16-pound sheets plus makeready. Tried all speed ranges, nothing helped at all. The bad wrinkle appeared about every thirty or thirty-five sheets. All of the grippers were cleaned and checked, and the cylinder air lines were blown out. A quarter-inch hole was drilled in the plate to serve as an air escape but we didn't notice any difference. The form

was flat on the bed and all makeready was in the packing. We finally ended up by lifting bottom cut and running it separately.

If you will check the cut which caused the wrinkle, you will find it is not level and type-high. Instead of putting all the makeready in the packing on this open form, you should have started by getting all units level and type-high. This permits you to get by with minimum overlaying, which is desirable on such open forms to avoid wrinkles.

When a wrinkle from an open form like this occurs, it is time-saving to remove the cut printing in a wrinkle from the form and test it for levelness and height. Also it should be heavily thumped with the palm of the hand to make sure that the plate is firmly down on the wood base. It sometimes happens that the edges of the plate are pulled down too much in nailing, thus causing the plate to rise away from the edge.

PLASTIC FURNITURE

We would like to find out who manufactures plastic slugs such as the sample enclosed (and other sizes).

In this country your sample is called a 24-point two-em quad. Plastic spacing material (furniture) is on sale in the United States in sizes 4 by 2 picas through 25 by 10 picas. Plastic type and slugs are undergoing research and development.

PERFORATING TIPS

Some months ago we purchased through an ad which appeared in your magazine what I think was called a perforating tip. This tip, as I remember it, was described as one which had all weights and widths of steel bands which would be put on the packing to make a better press perforation. If you can recall the name of the supplier, please let us know as we are anxious to re-order.

These strips of steel, used as overlay where the perforating rule strikes the packing, have been favorably received as an aid to clean perforating, just as sheets of saw steel have been found the best drawsheet or tympan for die cutting.

CRACKING OF ZINC ETCHINGS

From time to time we have had zinc line etchings crack while in use but have never encountered this fault in copper photoengravings. Is there a plausible explanation of this difference in the metals?

Zinc is more brittle than copper, the wide non-printing areas in a zinc etching are etched and routed deeper than most halftones on copper so that the zinc is frequently thinner in the non-printing areas. Often the brittleness of zinc etchings is increased by overheating in the burning-in step of the etching, thus becoming more vulnerable to cracking under printing pressure.

If a zinc etching bulges upward in the center from too much pull down of the edges in nailing it on the mount, it is more likely to crack than the more ductile copper in the same circumstance. Likewise zinc is more easily cracked by careless interlaying or underlaying.

During the press run zinc etchings, apparently level on the surface at the start, have acquired a wavy surface caused by incomplete protection of the back of the zinc from the nitric acid solution etch. The incomplete resist breaks down in the poorly coated areas, allowing these areas to be etched. Under the pressure of printing, these etched low areas in the back of the zinc are driven against the support of the zinc, resulting in corresponding low areas in the printing surface of the zinc. This wavy surface in zinc will crack sooner than copper under the rolling of the press cylinder.

PRINTING ON CARTON END

We have been trying to find some printing machine or method to print on case ends. At the present time we cut a stencil and cover the case end and every job is messy looking. The case end is about 9 by 10 inches so we need a plate large enough to cover such a surface. The cases we use are corrugated paper and come to us folded flat. Do you know of any machines made for such work?

The carton ends may be printed from rubber plates on a platen press.

SUBSTITUTES FOR WOOD MOUNT

In the never-ending quest for a better mount than wood at competing first cost, has a satisfactory substitute been found?

It is regrettable that all attempts at improvement in mounts are faced with the necessity of competing with wood in first cost since it is not the decisive factor in the long run, but thus the situation remains today. Any substitute must be good enough to offset its higher price at the start.

With the advent of plastics, attention turned to them as a possible substitute for wood as mount but several unfavorable characteristics were discovered. As yet, the first cost of a plastic mount remains well above that of wood.

Not all plastics are dimensionally stable enough for use as a plate mount and a high percentage of those which are stable enough cannot be nailed economically like wood but must be drilled. The cheaper plastics are too brittle for use with the nailing machine and are liable to change in dimensions, levelness, and shape. Their thickness varies because of evaporation of plasticizer. They are not usable even as mounts on which the plate is adhered with suitable adhesive.

For several years a magnesium blocking base for bringing printing plates type-high has been in use. This product is die-cast in panels two feet square. These ribbed castings can be cut to size and plates may be adhered to them with adhesive. It may be that this limitation in securing the plate on the mount and its cost together are retarding the rapid acceptance it was hoped the base would receive. Those who have used the magnesium mounts during an extended period of time are liberal in praise of this substitute for the wood block.

A new mount has recently been announced which competes in price with the wood mount. The new base is compounded from hardwood chips and phenol formaldehyde, the latter functioning as a thermosetting binder in the fabrication under heat and pressure. Its stability is said to be excellent. In storage tests under rather high relative humidity, the new base showed no dimensional change. Its liability to warpage is comparable to that of end grain wood block and fifty per cent less than that of straight grain wood block. The new base is adapted for use with either the nailing machine or flush-mounting methods.

(Continued in third column, next page)

Typographic



WINNICRAFT

OFFICIAL PUBLICATION

of the

*Winnipeg Club
of Printing House
Craftsmen*

MAY, 1949

Feature for May Meeting -

MINNEAPOLIS VISITORS

Election of Officers

Friday, May 20th

GRAIN EXCHANGE RINK

Fort Street at Broadway

5:45 p.m.

• A scattered feeling caused by too many irregular widths of lines is accentuated by the loosely-placed constellation of stars which also conflict with the readability of the central display line. Being of the same length the vertical rules divide the layout area too mathematically from top to bottom. The division of the horizontal space is likewise too mechanical. Lack of unity is the main weakness.

• More elements of portance vehicles unity to border the left the Cra

By Charles J. Felten

W



innicraft

OFFICIAL PUBLICATION OF THE

WINNIPEG CLUB of
Printing House Craftsmen

FEATURE FOR MAY MEETING

MINNEAPOLIS
VISITORS

ELECTION OF OFFICERS

Grain Exchange Rink
Fort Street at Broadway

Friday, May 20th
5:45 P.M.

MAY • 1949

• More orderly pattern is achieved by grouping related elements as units, giving them relative display importance and unifying the composition by subtle design vehicles. The unifying element which gives optical unity to copy in the angular panel is the shadow border which is unified with the top unit by means of the left vertical color band which also subtly displays the Craftsmen emblem.

There is, of course, no substitute for patent metal base, which remains the standard mount and the only one suitable for high-grade plate printing where the makeup of the form permits its use.

SOLID PLATES ON SMALL PRESS

Herewith are samples of two labels which our firm desires to print on a 10 by 15 open platen press. Do you think it possible to print a solid color satisfactorily on such a small press? If so, I would be glad to have any suggestions. I hope to see an article on offset on platen presses in *THE INLAND PRINTER* soon.

If these labels are to be printed on a 10 x 15 platen press, hand-feed, it will be necessary to fit the press with vibrator rollers and use special platen press halftone inks suited to the label paper, which comes in three different finishes: soft, medium and hard. In other words, you will need the special inks in black and blue, each modified for the three different finishes in C1S label papers.

Good makeready is needed, supplemented with a cut-out overlay for the solid plate which otherwise receives excess squeeze on the edges on a platen press.

You will have to cut the sheets oversize to get the margins necessary for gripper hold, regular and extension, on the platen press.

As for offset, it is possible today to get special inks for use on coated papers which dry as soon as the sheet hits the pile. For other inks and papers the infrared sheet heater is very effective on platen presses.

NICE JOB ON CAST C2S PAPER

This was run one-up on a job cylinder press on cast coated stock. Any comments appreciated.

The foregoing note was clipped to a handsome specimen of presswork in the form of a combination four-color process, zinc line-etching and type job on the comparatively new *cast coated two sides* paper (the face enamel and the reverse dull coated). The face carries the color and the reverse is used for the address, corner card and return address in black ink only, the entire assembly constituting a classy mailing folder with return postcard included, in four colors on back and black only on face, the return postcard outlined by blind perforating. Process (not high gloss) inks were used, and the high gloss of the enameled side of the heavy-weight cast coated paper affords the background which snaps up the colors.

The quality of the job speaks for itself and requires no praise.

COLORED INKS AND RUBBER PLATES

We have been experiencing considerable difficulty printing colored inks from rubber plates. A condition exists for which we have found no solution. The enclosed press sheets are typical of the picking effect which appears after one or two hundred sheets have been run. In this particular case, blue-green ink was used with a synthetic rubber plate. We have experimented with different inks and the result is always the same. The ink appears to cake and powder, and consequently produces a grinding action which wears the plate after a very few hundred impressions. The pitted or worn section of the plate has the appearance of having been scraped with an abrasive. This situation is encountered only with colored inks. The same plates printing black ink on the same stock have produced very satisfactory results. The obvious conclusion is that the trouble lies solely with the ink. In this application no dope was added to the ink. Is there a substance manufactured to condition ordinary colored inks for rubber plate printing, or is there an ink on the market made expressly for this purpose?

You cannot use as much squeeze with safety on rubber as on metal plates. Here a true kiss impression is needed or the rubber will heat and pit. The form rollers must be set lighter for rubber than for metal plates for the same reason. Rollers working okay on a metal plate when set to show a quarter-inch strip will work better on a rubber plate showing a pica-wide picture. The foregoing conditions apply to even the most durable of synthetic rubber plates in general use, known as Buna N, and must be more closely met when using any softer rubber plate.

It is well to pull the first trial impression from a rubber plate well on the light side, whether it is new or has been used before, as a very strong impression could ruin it at the start. Some start with the plate at .916 and work from that base, making sure that the plate is level at .916; this allows for swell from friction of the run.

Two carefully marked-out overlays of tissue generally answer if the plate is level and of correct height at the start, but when you add an overlay sheet, a sheet should be removed from the packing. A kiss impression on rubber must be obtained by marking out on the face of the sheet backed by a sheet of carbon paper with the carbon side against the mark-out sheet. This is somewhat more difficult than marking out for a type form where the impression shows on the back of the trial sheet.

With practice, it is possible with two mark-out overlays of tissue to

so closely accommodate the overlay to the uneven impression on the trial sheet that the type form will print sharp and clear without excess ink and still show no visible embossment on the reverse of the sheet under a strong glass, much less the common embossment which may be felt with the finger-tip.

This is the sort of kiss overlay suited to a rubber plate, but it takes experience and practice with a number of plates to acquire the knack of marking out from the face instead of the back of the trial sheet. To stress the kiss impression for rubber plate in another way: it is generally held that three- or four-thousandths inch squeeze is required to print, and still with correct overlaying it is possible to print on even the thinnest paper without any embossment on the reverse of the sheet from a type form, not only on book and writing papers calipering three or four thousandths but even on folio and onion-skin tissue calipering two and one and one-half thousandths respectively. The squeeze is applied, of course, but so skillfully that it does not punch through the sheet on a type form or squash a rubber plate and pit it or abrade its surface. One

distinct difference in the effect of an overlay patch on a rubber plate impression is that the same patch will cause more of a *spreading* squeeze on rubber than metal, so for the same effect the patch should be smaller for the rubber than the metal plate.

You may say, "How is it the same plate may be printed with black ink without abrading the rubber plate?" It is possible that the black, which is more opaque and softer, covers the plate with less squeeze.

While too much squeeze and roller pressure on the impressionable rubber may be contributing causes, the basic cause, as is so often the case, lies in an ink not suited to the paper for the job in hand, in this case a rubber plate form. This does not mean that there is anything wrong with the ink or the paper which could possibly be used together on a metal form without trouble, and, under the best conditions mechanically, on the best Buna N plate.

Unlike in offset-lith, where the initial application of ink is on a metal plate, a rubber plate requires a soft ink as free of oil and acid as possible and containing the drier least harmful to rubber, otherwise a film forms on the rubber plate which creates a tacky surface which renders the plate liable to distortion and pitting just as too much friction from the form rollers and too much squeeze does.

Or again, with a rubber plate printing on a coated paper like this sample, and using any but a soft ink, the tack developed would pick the coating from the paper. This clay would accumulate in the ink and on the plate, disturbing the pigment-vehicle balance of the ink, and eventually cause abrasion of the rubber plate which is, of course, not hard enough to withstand the abrasion which would not pit a metal plate in a short run enough to matter.

This coated sheet is a letterpress coated paper with pick test high enough for use on metal or rubber plates with a soft halftone ink, but not with a heavier ink on rubber plates except under ideal conditions and Buna N plate.

If you have a lot of this paper and colored ink on hand it is probable that the addition of a scientific ink conditioner (a little at the start until you arrive at the correct proportion) will enable you to use colored inks as well as your soft black ink on this paper and these plates. If not, you may get Buna N plates, soft colored halftone inks, and offset-lith grade coated paper with higher pick test.

Some Words \$10

Seldom does anyone pity the compositor or proofreader but consider the difficulties that are likely to arise in setting type and proofreading words like the following:

disproportionableness
inanthropomorphisability
interconvertibilities
interdifferentiationism
honorificabilitudinitatibus
histomorphologically
hypersensitivenesses
terrestrialities
transubstantiationists
mnemoneuticalistic

It is not possible to say that these are the hardest or the most difficult words in the language, but they are likely to be tough for anyone except those wonders who never even have trouble with innuendo, inoculate, or innocuous.

—DAVID T. ARMSTRONG



Washing Out Plates

● IT MAY BE THE WEATHER, and again it may not be, but what ever it is there seem to be periodic outbreaks of troubles which reach epidemic proportions and sweep the country. Right now there seem to be several of these epidemics in full swing; that is, if the questions I have been asked by people who have visited shops in all parts of the country are any criterion.

One of the most persistent of these troubles is usually described in the following manner: "Our plate department sends down plates which look perfect, but when I get them on the press they just won't take ink." Sometimes a complaint simply describes gum streaks or dots which appear to be broken up. At other times it is the plate department that reports it is having difficulty washing out plates. With some plants this is strictly a seasonal complaint and repeats itself every year. Recently, however, the trouble has appeared in plants which are completely air-conditioned, and although the extreme weather conditions in some instances have overtaxed the capacity of the conditioning equipment, plants with ample capacity and ideal conditions also seem to be experiencing difficulties. Although it is impossible to diagnose all troubles "by remote control," the cause was the same in each example which I saw. *There was gum on top of the developing ink.*

Not Pressman's Responsibility

In some instances this was caused entirely by carelessness on the part of the platemaker. In one example in particular, gum streaks radiated toward the edges of the plate and indicated that the operator had continually dragged some of the solution back onto the plate from the portion of the table extending beyond the edge of the plate. Another plate was streaked all over, showing that the

operator either did not have the ability to properly gum a plate or was just careless. A sheet printed from one plate appeared to have the edges of the dots knocked off as if the plate had been made by the albumin process and developed with wool felt. Since this was a deep-etch plate, this possibility was ruled out, and an examination of the plate indicated gum was sticking to the edges of the dots. Other cases have been called to my attention in which plates would only print a gray and never a dense black, or the pressman could not make the plate take ink at all. In other instances the pressman used one or more of the washout mixtures at his command and partially rejuvenated the plate.

Due to the peculiar nature of the printing business the pressroom is always on the spot. It does not matter how long a job has been in the house, it is always in a rush when it gets to the pressroom. As a result, pressmen are frequently forced to accept plates which they know are not right, and try to get the best print possible off in order to satisfy delivery schedules. The fact that the pressman is frequently able to cover up for the plate department's mistakes generally prompts the production department to tell him to go ahead and try to get by with any plate that is sent down unless there has been some very obvious error in make-up. This condition should not be permitted to exist, and one way of eliminating many wasted press-hours would be to require the platemaking department to wash out every plate completely before passing it on to the pressroom. No pressman should be permitted to put a plate on the press which has any developing ink showing underneath the thin film of asphaltum. If there is going to be any difficulty in cleaning a plate out completely it should be done in the plateroom where the plate can

be worked on without tying up the press. Furthermore, if anyone has tried to work on a plate with a rag in both hands, in a cramped awkward position, with solvents streaming down his arms and down the plate and blanket, he will know how much easier it is to do a good job working on a plate laid flat on a table.

This Problem Should Not Arise

The silly part of this problem of gum over ink is that so few lithographers seem to know that there is never any excuse for the problem ever giving any trouble. Weather conditions, poor developing ink, or a bad lot of gum might make it well nigh impossible to get a perfect job of gumming, but it is always possible to remove this gum without injuring the image areas. Sometimes mixtures of turpentine and water are used, but at times these have a tendency to destroy the work. This is especially true in the case of albumin plates where the water may cause the albumin to swell and lose its ink receptiveness. The deep-etch plates have also been known to go blind when treated with this mixture, although the problem is not as frequently encountered with deep-etch plates as with albumin since the developing ink used in making these plates is usually greasier and throws the gum off the work more easily. However, as has been stated earlier in these columns, many examples of plates which did not take ink readily and were considered to be etched too deeply have been found to be bad simply because of dried gum. These plates, and all plates, whether they be albumin or deep-etch, where dried gum over the developing ink is the cause of the trouble, can be made to print perfectly if the plate is completely washed out with one of the commercially available solvents especially designed for the purpose.

There is at least one of these solvent washout mixtures which will completely remove all of the dried developing ink and gum from an albumin image without injury to the ink-receptive properties of the albumin film. Likewise it will remove not only the developing ink and gum from a deep-etch image, but will also remove all of the lacquer even from the smallest, deepest dot. When the solvent evaporates it leaves a film of very highly ink-receptive material in the work areas. Since a plate should always be under gum when it is washed out, this film protects the desensitized areas and the solvent mixture has no effect on them. This solvent washout solution works equally well on plates gummed with gum arabic or cellulose gum. In fact, with both solutions heavier films may be applied. With cellulose gum, this heavier film lessens the danger of trouble which has sometimes been encountered in removing asphaltum from the plate when it reaches the press.

Prevent Spoilage and Wasted Time

Thus, by introducing one additional step into the routine of plate preparation, much of the spoilage and wasted press time can be saved and the quality of the printing improved. Just where this additional step is introduced depends to some extent on routine and conditions within the particular shop. One shop which has used this type of material over a number of years always holds all plates in the platemaking department until the pressroom is ready to use them. Here the plates are made in the usual manner, and just before they are sent to pressroom they are given a final washout with the solvent mixture and then again put under asphaltum. In the plants which make a practice of sending every plate to the pressroom as soon as it is finished, or in trade shops, it would be necessary to wash the plate out immediately after the gum had dried. Following this, the plate should be put under asphaltum. Lithographers who purchase their plates from trade shops might well follow the practice of washing out all plates with such a solvent mixture before putting them on the press.

There is one word of caution which should be given regarding the use of these solvent washout mixtures. At times a plate will come up blind after having been washed out. If it does, do not blame the washing out operation. The deep-etch plates which have not been fully developed can be made to look all right when

they leave the platemaking department, but will go blind or work very sharp after a few hundred impressions. This is caused by lacquer temporarily holding the ink in these under-developed areas. When lacquer is removed the image will hold only where the asphaltum or other new lithographic base comes in contact with the bare metal. Thus the use of a special gum-removing solvent mixture as the washout solution just prior to application of the asphaltum not only assures freedom from gum-over-ink troubles, but also assures that the plate which takes ink easily will print many thousand impressions without going blind and with very little sharpening of the image.



Caution!

USERS OF FLUORESCENT LAMPS

Beryllium phosphor is used inside the tubes for fluorescent lamps, and this, it is thought, is the cause of retarded healing, and also tumors, resulting from cuts acquired while picking up the fragments of glass when a tube has been broken. Proper healing of the flesh may require months when it is cut by the broken glass, and cases have been known where operations have been necessary to remove dead tissue, and even tumors, from the wounds. Extreme caution should be exercised when a tube is broken.

Be prudent, too, when breaking burned-out fluorescent tubes, as a gaseous vapor is likely to escape from it at this time, and this gas may prove injurious. Warning has been given that, if burned out tubes are broken at all, they should be broken under water to prevent the gas escaping.

In offices or plants where fluorescent lamps are used, make certain all workers are cautioned, emphatically and seriously, to guard against the dangers of cuts when picking up pieces of broken tubes.

Report Progress of Research In Foundation's Bulletins

One of most interesting sources of information for the lithographer who wishes to keep posted on new developments in the industry is the bimonthly report from the laboratories of the Lithographic Technical Foundation called *Research Progress*. From the regularity with which this pamphlet misses its publication date it would appear that the boys in the laboratory become so engrossed in their work that they do not find time to write up their findings, but it generally contains much information not found elsewhere, and hence is well worth waiting for.

Of perhaps the greatest practical value to the lithographer is the description of the Post-Cronak treatment which can be given to albumin plates. Previously the Foundation had recommended the adoption of the technique used by the Army for preserving freshly grained plates and protecting them from oxidation. This process was called the Cronak process and had been originally developed for the protection of other zinc products. Foundation laboratories took over the idea, and after considerable research developed the formulas which were more suited to the lithographic process and not only gave protection from oxidation but also made zinc plates which developed more easily and which would give less trouble from scum on the press. Later, solutions were developed which could be used with aluminum plates, and the adaptation of the Cronak process to aluminum plates was called the Brunak process.

More recently the research department has found that by applying the Cronak or Brunak solutions to the plate after the albumin image has been developed the non-work areas of the plate are more completely wet by water and hence have less tendency to take ink on the press. However, it is not recommended that the practice of giving the plate the Cronak or Brunak treatment prior to coating be eliminated, hence the designations post-Cronak and post-Brunak are made to describe the application following development, and pre-Cronak and pre-Brunak are used in place of the former descriptions of the Cronak and Brunak processes. No matter whether the treatment is the pre- or the post- exactly the same solution is used in either case.

The first indication that improved desensitization would result if the

treatment were given following development came from the study of the wettability of metals as indicated by measurement of contact angles.

Other interesting information in three most recent Foundation publications includes description of the various materials used in graining and their composition and trade names; a means of showing clearly the fringe on dots; and a description of the work being done on the control of color. Concerning graining, an announcement is also made of a new research bulletin, "The Standardization of Graining Procedures." Since a full time research project has been conducted on this subject for over five years, it is hoped that many of the question marks in this operation can soon be eliminated. Generally, too little importance is placed on the graining technique, and in plants which do their own graining it is often left to the janitor, some inexperienced boy, some pensioner, or just anyone who takes a low hourly rate and can stand the noise. It is likely that a new importance will soon be placed on this graining operation.

Precautions Are Necessary In Use of Solvents

● "Intermittent or occasional jobs involving the use of solvents," states a release from the Safety Research Institute, New York, "require as rigorous safety precautions as continuous operations if substantial quantities of solvent or periods of time are involved."

Absence of difficulties on a solvent-using job is no assurance that the procedure followed is safe. When operations are carried out intermittently, the effects of improper handling may not become evident immediately.

The particular type of solvent used will determine whether safeguards against both fire and health hazards are needed and what type. Mechanical ventilation should be provided where practicable, otherwise workers should be protected from inhalation of vapors by respirators approved for the type of solvent and the circumstances involved. The skin should be protected by solvent-resisting gloves, protective creams, or aprons. Solvents should be kept in closed containers labeled with the necessary precautionary information, and workers should be informed of dangers of improper procedure.

Offset / ...

QUESTIONS / AND ANSWERS

Send in your queries on any phase of lithography for answer by Charles F. King

FIRST VENTURE IN OFFSET

We have just purchased a small Davidson offset press. As this is our first venture in offset, could you give us information regarding this machine. We would also appreciate information on the fundamentals of platemaking for offset. Perhaps you could suggest a book which would give us this information and enlighten us on the offset process.

A question such as yours is very hard to answer, and before attempting to answer it I checked over the literature which I have in my files to see just what could be of the most use to you. I presume that you have all the information which the manufacturer of your equipment is able to supply. It is quite complete, as far as it goes, and to me it appeared to go far enough to permit the running of the class of work for which the press was designed.

Between this information which is supplied by the manufacturer and that generally available in trade texts and books on lithography there is a big gap. True, the process is the same whether a sheet 8½ by 11 is lithographed or one which is 17 by 22, or even 44 by 68, but the approach to the problems and the point of view of all the literature regarding the larger equipment is completely different from that which is furnished with your equipment.

By way of comparison, I can prepare a fairly good bowl of onion soup by taking a package of dehydrated prepared soup and adding water and letting it come to a boil, but it just does not taste like the onion soup that I get in the restaurant where I sometimes eat lunch. More than likely if I were to read the recipe by which the cook in the restaurant makes his soup I would be thoroughly confused, and if I were to attempt to make some soup according to his recipe it would not even bear the faintest resemblance to his in flavor. In addition the quantities of the various ingredients which he would use would be so out of propor-

tion to what I would want that it might be hard for me to reduce them down to my single bowl of soup. Furthermore his recipe would more than likely call for ingredients and equipment which I would not have available and which I could not afford to go out and buy just to make one bowl of soup.

Perhaps you might enjoy reading the various texts put out by the Lithographic Technical Foundation, just as I might enjoy reading over the recipe for my favorite onion soup, but I rather doubt if there would be much useful information for you as long as you are operating just one small press. These texts cover everything from preparation of copy to press operation.

DEEP-ETCH PLATES GO BLIND

We have been having trouble with deep-etch plates going blind after the first few hundred impressions. We can rub them up and make them take ink and they look just as good as new, but when we start running again they just will not hold up. Could you tell us what could cause this?

It is not possible to definitely state what is the cause of this trouble but in most similar instances it is the result of insufficient development. Since it is occurring at this time of the year there is all the more reason to believe that this is the cause of the trouble. Unless your plateroom is air-conditioned the humidity is considerably higher than it is in the winter time, and a high relative humidity increases the sensitivity of the coating. Thus exposures which were correct are now too long, and the plates take longer to develop than they did when the atmosphere was dry. Furthermore, if considerable time elapses between the coating of the plates and their development, the higher relative humidity will make development harder.

Perhaps the most important thing to remember about deep-etch platemaking is that the plate must be completely developed. More plates

have been spoiled by under-development than by any other cause. Tone values must be controlled by exposure, not development. Unless the gum is completely removed from under the image areas the plate will not hold up on the press even though it appears to be perfect under developing ink. Plates with gum underlying the work can frequently be rubbed up on the press and appear to be restored to their original condition, but usually they will go blind more quickly than they did in the first place. This is because the lacquer which was applied at the time the plate was developed had a certain amount of moisture resistance and prevented the water from penetrating it, causing the gum to swell and release the ink.

COATED STOCK TROUBLE

I am having trouble running a new lot of coated-one-side stock. To me, it looks as though the stock is so acid it is counter-etching the plate and causing it to be so sensitive that I cannot keep it clean. I am running the job on a two-color press, and the red plate, which is the first-down color, is the one which seems to be giving all the trouble. I am buying the ink from the same company that has supplied us ink for a good many years, and I am sure that it cannot be at fault. In the red fountain I am using a mixture of two commercial fountain etch concentrates, one-eighth ounce of a so-called wetting agent to two gallons of fountain water, and two ounces of gum (I use this wetting agent all the time in all my fountain water mixtures). The formula for the black fountain is almost the same except that I use more of one of the concentrates (the one which does not have bichromate in it) than I do in the red fountain. Every batch of solution is checked when it is made, and all presses operate with a pH of 3.8. The paper company claims that the paper could not cause this trouble because the pH of the coating on the sheet is very accurately controlled at 7.0. Cannot paper cause a plate to become sensitive and hard to keep clean?

Yes, it is true that paper can cause a plate to become sensitive, and it is possible that it is the source of your trouble; but I would hardly condemn the paper on the basis of the information you have given me. In the first place, you appear to be under the impression that as long as pH of the fountain water is maintained accurately at the point suggested in early Foundation literature, the fountain solution must be correct regardless of its composition. That you are under this impression is not your fault; there are plenty of other lithographers who believe the same way.

The way the term pH has been taken hold of and tossed around the various litho clubs, panel discussions, and forums since its introduction has led many to believe that it is the answer to all fountain water problems. The trade press, too, has been very careless in its extolling of the virtues of pH control. The following statement may seem to be extremely radical, but nevertheless it is true: *pH is not an indication of a solution's ability to keep a plate clean.*

When this method of control was introduced into the lithographic industry it was done so because pH was a means of controlling the swelling of an albumin image, and with the solutions which were recommended for use at that time a plate could be kept clean at that reading. Proprietary concentrates were later placed on the market which would also work well at the recommended value. Thus the fallacy grew that a plate should keep clean if the fountain water were maintained at a certain pH. When you mix two or more materials, as you have done in this instance, there can be no assurance that the desensitizing power of this mixture will bear any relationship to the pH value of the solution. There may even be chemical reactions set up in the mixture which will change the etch to a counter-etch and the pH will be no lower than that of an etch.

However, the fact that you are using pH control may make it possible for you to definitely determine that paper is the real cause of the trouble. In order to do this, the fountain water not only should be sampled at the time it is made, but should be checked every fifteen minutes to half an hour, or just before more solution is added to the fountain. If the pH is continually becoming higher or lower than the mixture you are adding, your suspicions concerning the paper are very likely justifiable. If the plate is becoming "raw" or extremely sensitive, the pH normally could be expected to become lower; or if it is merely a case where it appears that the fountain etch is too weak and the plate thickens badly, the pH would be expected to go higher. With a coated stock the latter rather than the former would take place.

My recommendation would be that you eliminate this mixture and use just one commercial concentrate at a time. Some reds are very hard to run, and all commercial preparations do not work equally well with all colors. If any one of the etches

you now have on hand will not keep the plate clean try another and, using one etch at a time, check the pH of the fountain water after every thousand to fifteen hundred sheets. With this information at hand the paper mill will perhaps know if any of the materials present in the paper could possibly be the cause of the trouble. From what you have stated all of the evidence points to some cause other than paper.

KROMKOTE TROUBLE

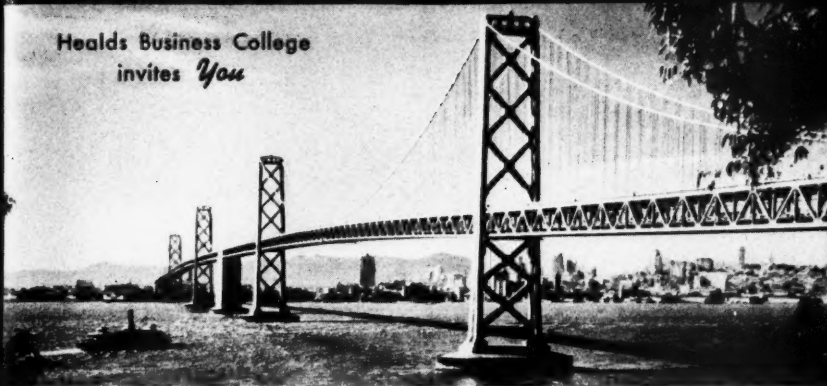
We are having trouble trying to run Kromekote on a two-color press. The yellow on the first unit piles badly on the second blanket. In addition to making it necessary to wash the blanket every few thousand sheets, this ink which is on the second blanket eventually causes the plate on the second unit to take ink wherever it contacts the plate. The company which has been supplying us our ink has tried one thing after another to stop the yellow from piling, but up to now they have not been able to help the condition very much. Can the trouble be eliminated?

Generally, the piling troubles are caused by ink not being ground thoroughly or too much thin varnish in the ink. With yellows, especially those made from the heavy crystalline pigments such as chrome yellows, the ink-maker is usually very careful to incorporate a large quantity of heavy varnish in his formula to prevent piling. Kromekote, however, further complicates his problem. Due to the highly absorptive nature of the coating on this sheet it would appear that the greater part of the varnish has been absorbed into the stock before the sheet reaches the second blanket. Since most ink-makers are familiar with this property of Kromekote, special inks are usually supplied for use on this stock. These inks are usually much more "varnishy" than regular litho inks, and considerably weaker in tinting strength.

It may be that you are attempting to carry too little ink, and in order to match the color you are printing the ink may have been made stronger than was necessary.

I would suggest carrying far more ink than you would normally carry. Crowd the plate with ink. You will not cause the tones to spread, as you might expect from experience with other types of paper. As long as the stock removes the ink from the blanket cleanly, there is very little chance of tones spreading. If when you do this the color is too dense or strong, have the ink-maker weaken it to a point where you can run it full.

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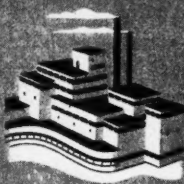
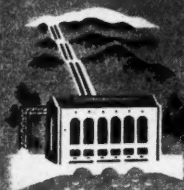
The Inland Printer's

Specimen Review

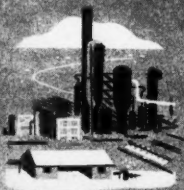
By J. L. FRAZIER

SAN FRANCISCO SPECIAL ISSUE

The by-line should include name of Haywood H. Hunt who collected the many samples from which the editor, without advice of Mr. Hunt, selected those shown on this and following pages. Contribution from Golden Gate printers, even of those not represented, is appreciated



BUILDERS FOR INDUSTRY



Builders
for
Industry

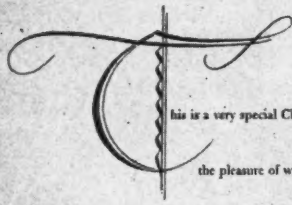
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LETTERHEAD IN BLACK AND GREEN BY ALEX. DULFER PRINTING & LITHOGRAPHING COMPANY

COVER IN SEVERAL COLORS ON SALMON AND TITLE PAGE OF CASEBOUND BOOK BY TAYLOR & TAYLOR



This is a very special Christmas for us. That's because we not only have the pleasure of wishing you the merriest holidays ever, but also have some news we think will please you. We have felt for some time that all the combined talents in the Graphic Arts field here in San Francisco are of such outstanding quality as to deserve particular notice. That is why we take pride in announcing the L'Esperance, Sivertson & Beran Graphic Arts Series, of which this is Number One. From time to time you will receive prints of the work of San Francisco artists, like the enclosed "OLD GRAY MARE," a pen and ink drawing by Larry Rebag. Each print will be accompanied by a special message from us written by one of San Francisco's advertising writers. We consider it an honor and a privilege to bring this unusual home talent to your attention.

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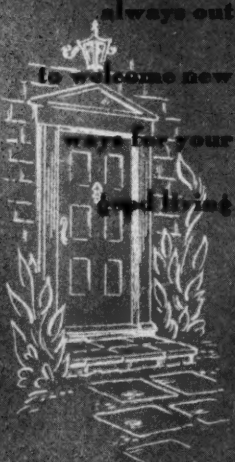


For Excellence in Outdoor Poster Design

L'ESPERANCE, SIVERTSON & BERAN DID THE TWO BIG PIECES, "AWARDS" IN YELLOW AND BLACK. IN OTHER, INITIAL IS GRAY, STAR AND BEAMS GOLD THE WESTGATE PRESS CONTRIBUTED THE TWO SPARKLING BUSINESS CARDS TO THIS EXHIBIT OF PRINTING AT ITS BEST THE DOHRMANN FOLDER TITLE PAGES ON THIS AND THE FOLLOWING PAGE ARE ENTRIES OF L'ESPERANCE, SIVERTSON & BERAN

TESTIN
FOLDE
LABEL

Our latchkey is
always out
to welcome new
ways for your
business



DOHRMANN'S

THE MEMBERS OF THE UNIVERSITY
OF CALIFORNIA PRESS IN TRIBUTE
TO THE MEMORY OF

Samuel T. Farquhar

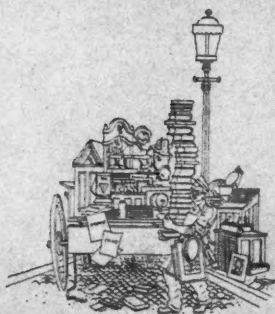
Manager, 1932-1949

SAM FARQUHAR did not care for ceremonial, and would not have wanted us to memorialize him in a formal way. But as he was warm hearted and generous, and always ready to acknowledge, in others, qualities winning affection or meriting esteem, we think he would appreciate our recording, in what we say here, our admiration and respect for his talents as an executive and our regard for him as our friend.

He was mindful that this Press, as he once wrote, must always be "representing to the reading public the dignity, tradition, authority, and high ideals of a great university"; yet he would not have excellence at the cost of stiffness: "scholarly printing can have sparkle as well as dignity," he said; and, most important, "we like to pioneer." He was a leader in good printing, and the Press has shared, and will continue to share, his pride in good work well done.

He wanted to be not merely on just terms, but on good terms, with all the members of this big and growing enterprise. He liked us all together; and—if life could ever be had on terms so inclusive—he would have liked us all separately. He and we together were the Press. We shall remember him as one of us. His mark is here, and will remain.

BERKELEY, JUNE 15, 1949



JOHNCK & SEEGER, Printers, have moved

After ten pleasant years at 243 Front Street, we returned, on October the ninth, to our old location in the John Henry Nash Building on Sansome Street, this time to the ground floor. Not to more spacious, convenient, modern, airy (or what have you) quarters, with loads of new equipment... No! The demands of war and other exigencies beyond our control make this change necessary. However, during these years we have added many new and unusual type faces, and will add others when they present themselves. We shall be pleased to have you visit us at

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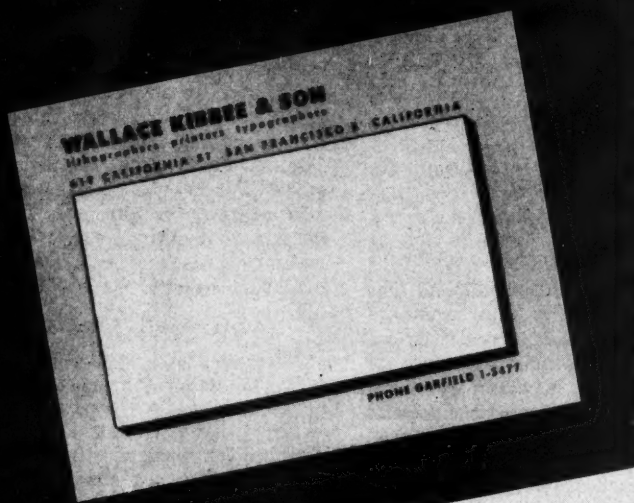
DUANE GOWLAND
GENERAL MANAGER

BOOKLET COVER (TOP, LEFT) IN YELLOW AND BLACK ON WHITE. BY L'ESPERANCE, SIVERTSON & BERAN

FRONT OF LARGE MENU BY ALEX. DULFER PRINTING AND LITHOGRAPHING COMPANY. COLORS, GRAY AND RED-VIOLET ON WHITE

BUBAR CARD BY WESTGATE PRESS; BELOW, ANNOUNCEMENT BY WALLACE KIBBEE & SON; CARD BY HAYWOOD HUNT

LABEL (T
STRIKING
TWO OF
ILLUSTR

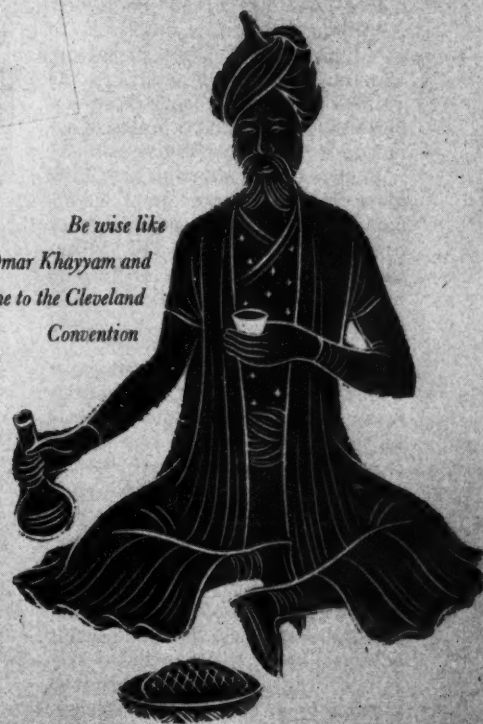


*Be wise like
Solomon and come
to the Cleveland
Convention*



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LABEL (TOP LEFT) AND UNION LETTER SHOP CARD BY WALLACE KIBBEE & SON

STRIKING INVOICE OF GRAPHIC STUDIOS BY WESTGATE PRESS

TWO OF SERIES OF FOLDERS FOR AMERICAN PHOTOENGRAVERS ASSOCIATION BY TAYLOR & TAYLOR
ILLUSTRATION IN DIFFERENT COLOR ON EACH PIECE

Printing on the New Glossy Hard Coated Papers

By EUGENE ST. JOHN

● IN THE OLD DAYS, when a printed piece with high glossy finish was required a solid or reverse zinc plate was printed in, say, pink cover ink on a No. 1 enameled coated paper, and after the pink ink had set so that sheets could be handled without smearing, it was overprinted with a bronze red ink, the result being a fairly good print in glossy red ink.

Or if a glossy effect was desired on a four-color print with the blue printing fourth, gloss paste or varnish would be mixed with this color and on some pieces this worked an improvement in appearance.

The universal means at hand was to decorate the print with spirit varnish on a machine or press, varnish with overprint varnish.

For various reasons, spirit varnishes could not be applied on many pieces, and the gloss overprint varnishes and pastes of yesteryear required very careful presswork to avoid picking, plucking, smearing, offset and sticking. Many a lift was ruined when the sheets were not carefully trayed and winded as required by the local conditions.

Today, the attainment of a high gloss finish has been simplified by research and the development of very high finish enamel coated papers like Kromekote and Warekote, and high gloss modern printing inks.

Two Kinds of High Finish Paper

Kromekote is a cast-coated paper with an extremely high gloss similar in appearance to a cellulose acetate finish. The high gloss is obtained through the use of suitable materials and the cast coating. While the coating is still wet it is carried in contact afforded by the rubber rollers around a highly polished chrome-plated drum from 30 to 50 feet in circumference. A doctor keeps the coating level. While the fluid coating is in contact with the polished surface of the drum, enough heat is applied to evaporate the moisture from the coating which is literally cast against the polished surface of the drum. The paper acquires a sheen like that of the chrome-plated drum without extreme pressure. No

further processing is needed. The coating retains its bulk because it has not been crushed by calendering, and this yields a cushion surface for good printing with easy makeready, and also a higher gloss than possible by calendering. Through the use of transparent inks, the sheen of the paper supplies a high gloss to the print, endowing it with uniform high finish regardless of the number of colors used.

Warekote, the newest of glossy brush-coated papers, has an enamel finish said to be mirror-like.

Samples of Warekote so far received are CIS, and beautiful results with this paper are obtained on labels, wraps, catalogue and brochure covers, book jackets, broad-

NUMBER 7 IN SERIES
OF SUGGESTIONS ON

How to Avoid
SET-OFF

★ CAN THE FORM BE CHANGED ON THE BED TO ELIMINATE SET-OFF? The layout of the form to be printed can sometimes be altered enough to prevent the offsetting of ink from one sheet to the sheet following.

Forms in which heavy solids and type and rule predominate often are troublesome because so much ink must be carried to print up the solids properly that a surplus is piled up on the type and rules. This, however, is often the result of trying to flood solids which in reality need more impression.

Occasionally it is possible to swing the printing form so that the fountain can be set for the solids and then set finer for the type, rules, or halftones. Sometimes transferring the job from one type of press to another—as from a platen to a cylinder press—will accomplish the desired result. *Courtesy E. J. Kelly Division of Sun Chemical Corporation.*

sides, menus, display cards, and countless other applications. The same is true also of the Kromekote CIS paper. In addition, there is a Kromekote .10 card stock which has the glossy Kromekote finish on one side and dull coating finish on the other. This heavier sheet is admirably adapted for purposes too numerous to mention, suggested by mailing cards and catalogue and magazine covers.

Inks Must Be Suitable

While halftone, process, metallic, gloss and other inks may be used on these high-gloss papers, the ink in every instance should be suited to the stock being used on the job, because absorbency, sizing and coating and other qualities vary on different coated papers, and an ink which might be very well suited for some other paper would not perform so well on the two high-gloss papers under discussion. The leading ink-makers have developed inks suited to these papers and should always be consulted when these papers are to be printed.

It is customary to print the glossy side of the two papers last, if both sides are to be printed.

The makeready is the same as for No. 1 enamel coated papers for the glossy side, and the running is the same for Warekote. On light first down and some two-color prints, where heavy solids are not superposed on others, it may not be necessary to use the spray if delivery into a box is resorted to, but nothing is to be taken for granted, and the sheets should be inspected at intervals. Spray is needed on heavy overprinted jobs.

Both papers take overprint varnish well, as might be expected from their levelness and finish.

Suitable black inks print nicely over gold ink (without undersize) on these papers.

Gloss Inks Look Best

Printers welcomed the new high-gloss inks, not only for their appearance but also because they saved the varnishing operation which, as an occasional job, was often dreaded because the average pressman was not practiced at it. At first the gloss inks were tried on a wide range of stocks, but it was soon found that gloss-ink papers with highly finished coating are best adapted for use with gloss inks. The gloss inks are so good that it is often difficult to tell whether a sheet with bleed edges has been printed with gloss ink or varnished.

Gloss inks can be made for more absorbent papers than coated, but the ink-maker should be consulted so that the ink may be formulated for the paper. While s. and s. c. papers are not as suitable for gloss inks as coated stock, the super paper may be made to stand a higher pick test and so be better suited to the viscous gloss ink.

Special Inks for Kromekote

Leading ink-makers have formulated special gloss inks for Kromekote, which, although superlatively smooth, is ink thirsty like an uncoated offset paper. Rapid drying is a quality of these inks, this being needed to hold the varnish on the surface of the very thin coating. So it is well to make ready with a slower drying ink if pressroom conditions are favorable to fast drying.

These special inks are supplied ready for use, and on this paper they are quite economical, as much as twenty per cent in volume of ink saving having been noted.

Since these inks are formulated differently than the old line litho varnish inks from linseed oil, nothing of a greasy or waxy nature should be added to them by the pressman. Nothing should be added except by direction of the ink-maker.

In multicolor printing, the first down color is fast drying due to absorbency of the cast coating, but inks surprinted over the first down must be made more volatile to dry on the ink.

One maker of inks for Kromekote recommends printing successive colors as rapidly as safe handling permits, and in no case with an interval of more than a day between colors.

Many Problems Evaded by Good Rollers Properly Set

● IT HAS been repeatedly stated that good rollers are half the battle in the presswork end of printing. The modern printing press has four principal functions: 1. Automatic feeding of the sheets; 2. Impression or printing without slur and in register; 3. Continuous delivery of the printed sheets; 4. Inking of the form. It is obvious that the first three operations amount to little unless the form is properly inked. After all the thinking (and this is the hardest work in the world) that produced the basic idea for a printed piece and the skill and art and cash expended in preparation of the presentation of the idea, it is finally shown in ink on paper. In order that the ink on the presentation is all it should be, the roller and its setting must be right. If not, all the labor previously expended on the job has been wasted.

A good roller is resilient, round and endowed with tack. Some say that rollers have suction. Not so, for it is tack that gives the roller its quality of handling ink so well and at high speed, superior to the brush and even the touch of human fingers.

Marvelous tool that it may be, the roller cannot function properly unless correctly set in contact with the form and the co-operating parts of the inking system of the press. On a platen press, the proper height of the roller relative to the form is of prime importance. Next it is important that the springs of the roller saddles are strong and that the inner side of the saddle contacting the roller core is not badly worn.

On flatbed cylinder presses, the rollers should be set as light as possible to obtain good inking. If set too low or hard on the form the roller cannot function properly because it travels too fast and pushes the ink ahead. Friction heats the roller and the ink so that the appearance of the print suffers. Not to be forgotten in setting rollers is that they will swell with the heat, possibly enough to require another setting. The atmospheric conditions also may cause the roller to swell or shrink. The setting should be checked against the possible effect of surrounding conditions.

Because good rollers, if properly set, are the *sine qua non* (without which is nothing) of printing, their condition and setting should be the very first consideration in make-ready and during the run.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
ANOTHER IN A SERIES OF
TOPFLIGHT CRAFTSMEN

Thomas
Edgar
Dunwoody



★
During his school days in South Carolina, Thomas Edgar Dunwoody was introduced to printing. In years that followed he worked throughout the South as compositor, bookbinder, and pressman. Two ambitions spurred him: to master machines and methods, and to impart this knowledge to others. It was natural for him to turn from a successful career in printing to the teaching of printing.

At the Technical Trade School at Pressmen's Home, Tennessee, he found his work. There he could experiment—untroubled by the demands for production in a commercial shop. There he could work with makers of equipment; there he could teach and thus enrich the whole field of printing.

When the offset press became a reality, he was placed in charge of this new department of the school. He made many contributions to the development of offset printing. Mr. Dunwoody advanced from

one position to another until today he is director of the school and editor-manager of *The American Pressman*.

As director of the school he has broadened it in two fields: training and service. The school does trouble-shooting for plants, offers testing grounds to manufacturers, and runs an employment bureau.

Dunwoody's interests aside from his work center around his home, and he likes outdoor activities such as hiking and fishing. He is a member of the Cincinnati Club of Printing House Craftsmen, a member of the National Graphic Arts Educational Association, and holds a life membership in the International Printing Pressmen and Assistants' Union.

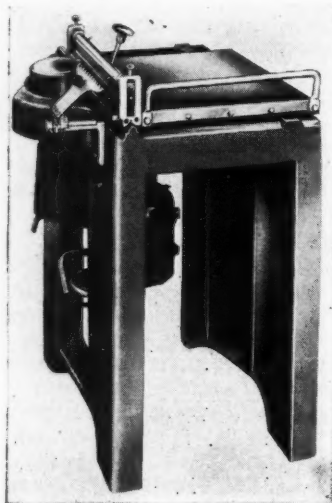
One of his outstanding characteristics is reticence about his accomplishments. But a fellow craftsman says: "When it comes to printing processes, equipment, supplies, methods, and conditions, Tom Dunwoody knows what the score is."

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

*What's
New?*

in Equipment and Supplies

A NEW PLATE BEVELER, announced by the Morrison Company, has the cutter head mounted on a vertical, belt-driven shaft, the plate metal being cut from the edge instead of from the top. Operation is said to be safe, simple, and fast, the plate being laid under the clamp and positioned with the line-up gauge, the clamp tightener



New beveler cuts vertically from plate edge

then being swung and the feed-bed pushed forward. The steel feed-bed is mounted on roller bearings for smooth movement, and it will take square-finished engravings ranging from $\frac{3}{4}$ by 1 inch up to 20 by 20 inches. The line-up gauge, when adjusted to cutter settings, controls bevel widths. A leather contact pad on the adjustable clamp protects the face of the plate against scratches and mashing, and a conveniently mounted tightener "dogs down" the adjustable clamp.

Three key-locked tool-steel cutters regulate shoulder width, and a hand-wheel controls the operating height of the four-inch cutter head. Two easily reached hand screws lock the wheel in position to maintain the most precise adjustment, giving a combination of controls which means uniformity of shoulders, which can be thick or thin.

DIAMOND hydraulic clamp power paper cutters are a new addition to equipment made by Challenge Machinery Company. A foot pedal activates the clamp, giving the operator direct control throughout the cutting. The

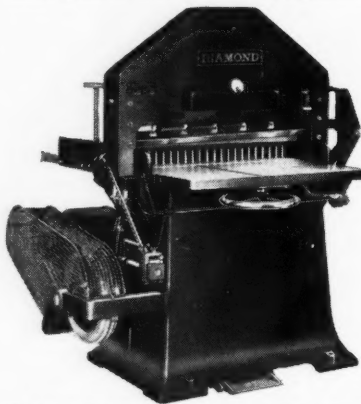
clamp can be stopped and held at any position in its downward travel. Made in 36 $\frac{1}{2}$ -inch size, the cutter is of heavy-duty construction, has double motion starting lever and a double equalizing brake, steel measuring tape, safety

CHESHIRE MAILING MACHINES, Incorporated, has announced a new Model E machine for automatic mailing with continuous pack form labels. The machine has a production speed of 5,000 pieces per hour and is particu-



New automatic mailing machine with continuous pack form labels can handle 5,000 pieces an hour

paper guard, and positive back-gauge lock. A fluorescent table light and tape magnifier and two knives with steel knife guards are standard equipment.



Challenge hydraulic clamp power paper cutter

larly designed for mailing pamphlets, post cards, and envelopes ranging from standard post card size to 9 $\frac{1}{4}$ by 11 $\frac{1}{4}$ inches. It occupies ten square feet of floor space including stacker, weighs 900 pounds including electrical equipment and vacuum pump, is mounted on casters and can be operated by one person for normal volume requirements. The manufacturer states that it increases mailing by sixteen times over the hand method of applying labels.

A NEW THERMOPLASTIC molding press for the production of plastic molds for electrotypes has just been announced by the Monomelt Company, Incorporated, Minneapolis. Called the Model 202, and said to be a versatile machine, one major advantage claimed for it is increased speed of operation. Movable and stationary platens, both hot and cold, are 16 by 20 inches, and the effective molding area of the press

is 16 by 21 inches. The movable platens are operated by plunger-type, four-way air valves with individual flow controls on each line.

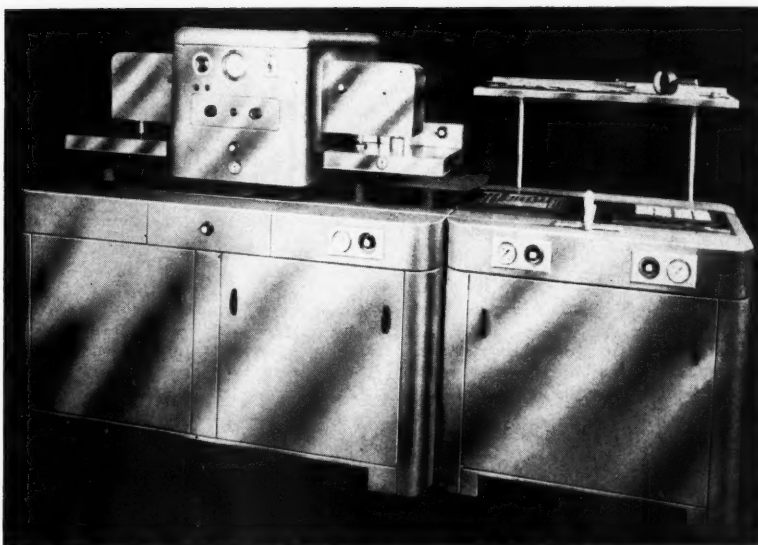
The hydraulic ram is 14½ inches in diameter, and delivers pressure up to 1,500 pounds per square inch. It has rapid action which causes the ram to close in seconds. Pressure and molding depth are controlled by a motor-driven pressure-depth selector which is set by push buttons. The hydraulic pump, which is two-stage, is powered by a 3 h-p., 220-volt, 60-cycle motor controlled by push buttons.

Hot and water-cooled cold platens, both upper and lower, can be installed or changed to meet various needs. A tempering table, which is optional equipment, can be installed as part of the unit. A specially designed ball-bearing form push running the length of the press and tempering table is said to insure correct location of the form or molding slab at tempering stage, the pre-heating stage, molding stage, and cooling stage.

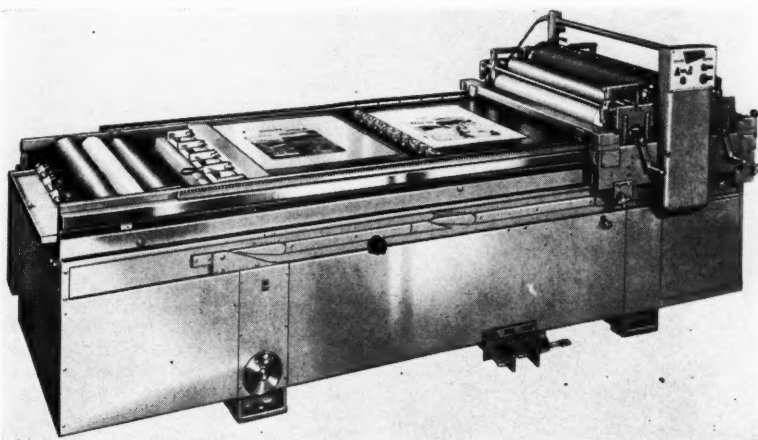
VANDERCOOK & SONS, Incorporated, announces its first offset proof press, for sheets up to 28 by 36 inches. Completely power-operated and designed for easy and fast proofing of offset plates, the press features a drive motor mounted under the bed, rather than one which travels with the cylinder; an efficient system of controlling water supply; and minute control of the ink supply system. The design of the drive for inking and dampening rollers is said to result in streakless impression. The press has an adjustable sheet bed and a stepless speed control providing adjustment of from 7 to 20 seconds for a complete cycle. Sheets are fed to foot-operated grippers and the micrometer guides. Wash-up is simple, accomplished without disturbing the adjusting screws of the fountain.

THE CHROMALOX electric radiant heater as applied to several types of printing presses for eliminating static electricity, and also for drying ink, is described in the application reports received from the manufacturer, the Edwin L. Wiegand Company. Each report presents a specific problem, then gives the solution, data pertaining to the construction of the heater, the results, and the advantages obtained. One of the reports covers the application of the heater to a web-fed offset press; second report is on the heater as adapted to an ordinary printing press; the third report describes use of the heater on a Vertical press.

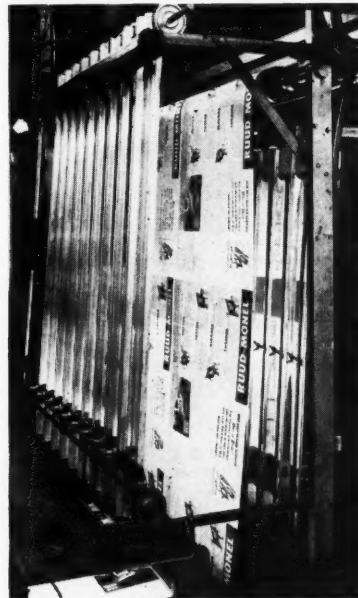
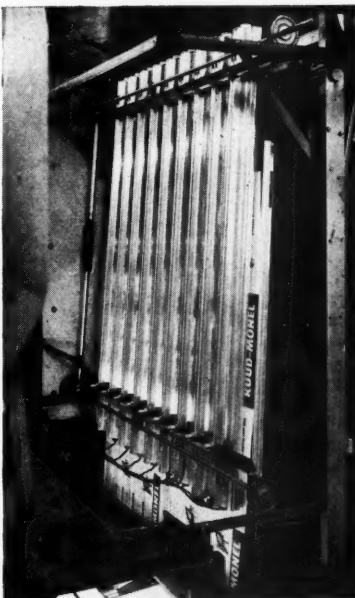
The heaters are all-metal, no glass being used, and they provide glareless infrared radiation in wave lengths which are absorbed almost equally well by all colors, textures, and surfaces. They are built in units, and can be assembled to meet the specific requirements of the press or the work being handled. The tubular-type heating element is totally enclosed in the compact Chromalox heater.



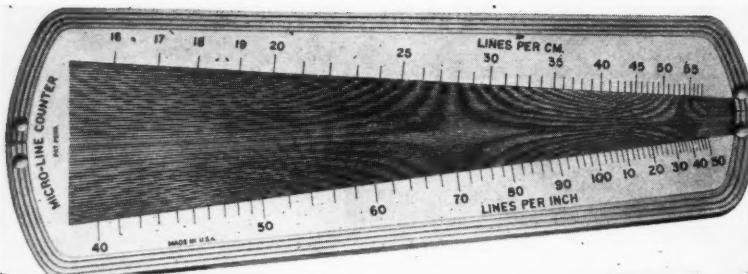
Monomelt 202 Thermoplastic molding press, showing tempering table (option equipment) at right



Vandercook's first offset proof press is power operated and handles sheets up to 28 by 36 inches

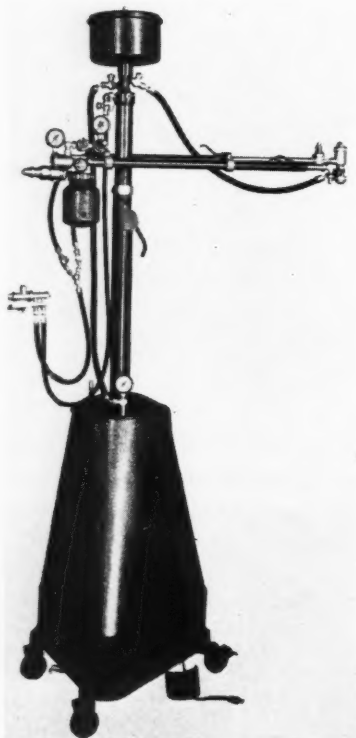


Chromalox heaters on web-fed offset press: left, in idle position; right, in operating position



Micro-Line counter determines number of halftone dots in such work as bendays, halftone screens

PAASCHE Airbrush Company has announced its new no-offset powder units, recommended for special jobs such as printing on cellophane. Equipment for both wet and dry offset prevention made by Paasche is available in three styles: press-mounted, portable stand units for attaching to press compressors, and electrical units that are complete in themselves. Combination units



Paasche combination wet and dry no-offset unit

featuring both fluid and powder equipment offer an answer to the question "Which is better—wet or dry?" Both methods are described in a brochure just published by Paasche, which illustrates its complete line for treating sheets from 1 inch to 84 inches wide. Information is also given on parts and items such as pressroom air-washers and ventilating units.

MICRO-LINE counter is a new instrument made by Micro-Lite Company to determine the number of halftone dots per inch in work with Bendays, halftone screens, and measuring angles on

multicolor engravings. The instrument is 6¼ inches long, with width tapering from 2¼ to 1¾ inches. Precise converging lines are engraved on its field, with calibrations along the sides to show the number of lines by inch and centimeter.

When placed on a halftone, lines on the counter produce a moire pattern against the halftone dots. Where moire lines converge, the exact count of the halftone may be read on the scale. The device is calibrated from 40 to 150 lines per inch. By multiplying or dividing by two, readings may be obtained from 20 up to 300.

The Micro-Line counter is unbreakable and cannot get out of adjustment. Supplied in a leather carrying case.

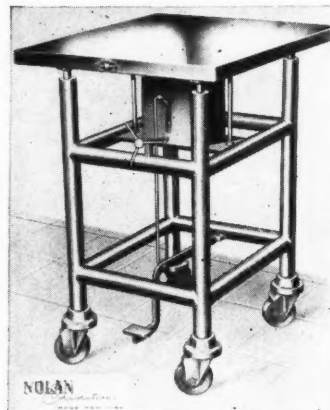
A METER for measuring the pH (degree of acidity or alkalinity) of offset press water fountain solutions, as well as solutions used for plate coating and etching, has been developed by the American Type Founders in collaboration with the Macbeth Corporation.

The ATF-Macbeth pH meter has been especially designed for the most convenient and accurate reading of pH values between 0 and 14. It is portable, weighing only fifteen pounds, so it can readily be moved. The new meter is line-operated, therefore it does not require batteries. A voltage regulator compensates for wide fluctuations in the power supply.

The manufacturers state that this is the first inexpensive pH meter designed especially for photo-mechanical work which continuously indicates pH on a large and easily read dial. Its use, it is further stated, in standardizing solutions used in platemaking,

as well as the press fountain solution, helped measurably in the production of uniformly high quality, long-life plates during the field tests.

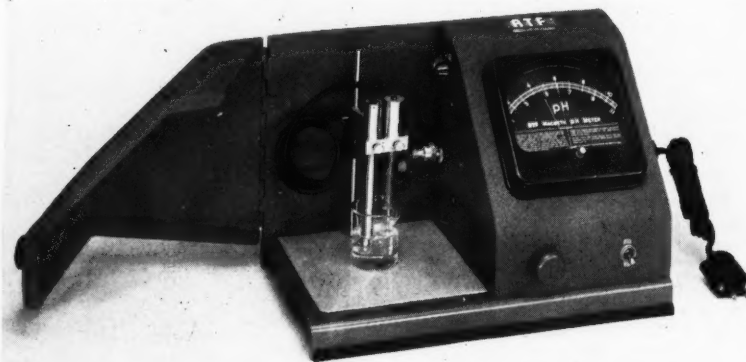
NOLAN CORPORATION, of Rome, New York, has announced a new hydraulic elevating make-up turtle having a hydraulic mechanism for raising and lowering the top. Smooth fluid elevating action, with a maximum travel of five inches, it is stated, is provided by a foot pedal. Releasing the valve lowers the table top. Positive limit stops with a special high-low device



Nolan's hydraulic elevating make-up turtle

enable quick and easy lining up of the working surface. Table surface measures 24½ by 28½ inches, and is precision straight-line ground to a mirror finish. The top is extra thick, and is heavily ribbed to maintain accuracy.

THE ALNOR PYROCON, manufactured by Illinois Testing Laboratories, is a compact portable instrument for measuring surface temperatures of such things as scorches, casting boxes, and linotype machine mouthpieces. Burned-out heating units may be discovered quickly with the Pyrocon, as well as uneven heating, or automatic heating controls that are not working properly. Devised for use in stereotype and composing rooms, the Pyrocon has a wide variety of uses.



New ATF-Macbeth pH meter for measuring degree of acidity or alkalinity of solutions used for offset



A world-wide survey of the current picture in graphic arts gathered from material in foreign publications by Mr. Forkert, a linguist as well as an authority on printing

AROUND THE WORLD

By Otto M. Forkert

● THE REVIVAL of age-old business and trade fairs all over Europe is a healthy sign of the progress being made, particularly in the graphic arts, of the various countries. Practically all the large fairs this year included a printing division where the manufacturers of presses and supplies displayed their newly designed machinery for the first time. Noticeable among foreign exhibitors were many American press manufacturers and typesetting machine firms. Their products created great interest among the European printers who had not seen much new printing equipment since the beginning of World War II.

Alert American printing equipment manufacturers represented at these fairs have done well. Their fine exhibits were *morale builders* for the master printers of the Old World, and the actual "dollars and cents" business must have been good at these trade fairs. The management of one of the largest American typesetting machine manufacturing firms decided to open operators' training centers in the largest cities of all the European countries. Production facilities of this American-owned firm had to be increased 50 per cent in order to fill the demands for its machinery.

The Printer's Imprint

The *Printers' Register* of London calls the attention of those in the graphic arts industry to the fact that under the British Newspapers, Printers and Reading Rooms Repeal Act, 1869, a printer must place a legible imprint on all work he prints, except work specially exempted. Exemptions include bank-notes, bills of lading and insurance policies, business cards, catalogs, price lists, and most advertising literature. The possible fine is up to five pounds per copy. For trade work, the imprint of the printer for whom the work is done must appear. If a printer, against the client's wishes, puts his

imprint on work not legally requiring it, he runs the risk of having the job rejected. If required, the imprint is to be put on whether the client wants it or not. Election printing must always bear the printer's imprint. Omission may bring a fine of one hundred pounds.

Government Takes Over

The parliament of Czechoslovakia accepted by unanimous vote a new law for government ownership of all private publishing businesses. This includes complete state control of the printing of all books and music publications. Certain exceptions were made only for co-operative publishing and printing houses owned by the church organizations. Even loan libraries are now under control of the government, and books distributed by these institutions are directly designated by the State Minister of Culture. (What price culture!)

No Jobless Printers in Switzerland

Swiss printers have eight regional employment offices for the printing trades in their country. This spring only three compositors, three pressmen, and one Linotype operator were listed, and the year before not a single man was looking for a job. In this country there are good employer-employee relations.

World Paper Situation

Great changes in the production and the use of printing papers were caused by World War II. While the United States of America and the Dominion of Canada show an average increase of 33 per cent, the Union of Soviet Socialist Republics (USSR) claims an increase of 40 per cent. Considering the small prewar circulation of newspapers among the Russian people, this means a rather small actual tonnage increase. This also explains the rather low circulation of newspapers in Russia today.

France shows a decrease of 30 per cent in newspaper production. England had a 70 per cent decrease, producing an average of 29,000,000 newspapers daily. The United States has an average 50,000,000 daily circulation, or one newspaper for every third American. India and Pakistan show the lowest production figure with only 2,000,000 daily papers, or one newspaper printed for every two hundred citizens.

Printers of the Future ...

Great Britain is accepting more and more the present world trend for the development of scientific-technological methods of printing. Many fine printing trade schools, such as the London School of Printing, are offering technical courses in the various branches of all three printing processes (letterpress, offset, and gravure). This example should be followed by other countries which have no such provision for their younger craftsmen.

The alertness of British Master Printers in regard to technological problems faced the world over by the graphic arts was appropriately expressed by Philip Wright, of John Wright and Sons, Limited, Bristol. Speaking at the diamond jubilee dinner of the firm's federated chapel of craftsmen, he said: "An absolute welter of new ideas coming forward will, if the ideas prove practicable, change the face of the industry. The printer of the future will probably be a cross between a photographic expert and an electronic engineer."

Practical Printers Join Research Staff

Printing trade journals of Great Britain report the appointment of practical printers to the technological staff of the Printing, Packaging and Allied Trades Research Association of England. This is another development in Patra's plans which had to wait the completion of the research center with its fine technological laboratories.

The association includes in its equipment letterpress and offset printing machines, process-engraving, photo-litho-offset, and a stereotyping and electrotyping plant. The technological laboratories will assist members in the solution of everyday workshop problems and, in addition, research work done in the scientific laboratories will be tested under practical conditions. Technical research will also be undertaken to aid members in improving the performance of the actual operation and in applying research results.

Micro-Books

Micro-photography has been developed and extensively used for some time for the presentation and preservation of diplomatic and documentary papers. The great need for books in a number of countries, combined with the scarcity of paper, is creating the demand for the use of micro-photography for the production of micro-books.

At the recent trade fairs in Stockholm and Frankfurt, automatically operating cameras for micro-book production were shown. The production time for such books is comparatively short, requiring only a few hours. Additional copies are made by the usual photographic processes. The cost of these micro-books remains relatively low, but because of the lack of automatic projectors and the unavailability of copying installations, the price is still equal to that of printed books.

Until now the micro-photographic processes have been used only for black and white book pages. It is claimed, however, that without much difficulty colored pictures and tabular and scientific work can be photographed. Further, it is claimed, even the raw materials for a good micro-book are below the usual price of those for a well made, case-bound book. Another great advantage of micro-books is that of storage. A private library of considerable size could be kept in a single bookcase.

Ludlow Courses

The Maidstone College of Art, Kent, England, is holding a course of instruction in the Ludlow method of mechanical composition, comprising theory and practice in working and maintenance of the equipment, metallurgy, and the care of printing metals. All forms of setting are attempted and the special rule-form equipment for the setting of table matter is available. Why not start some of these courses in the United States, the home of the Ludlow?

"The Problem of Supply"

A feature article in a recent issue of the *Graphic Arts Bulletin* of the Australian Printing and Allied Trades Employers' Federation tells the fascinating story of the entry of the great Vickers-Armstrong Limited industries into the printing equipment field. This article should be of special interest to American printers and equipment manufacturers, since it gives an inside view of world co-operation in the graphic arts between three continents.

The report reads in part as follows: "It was quite a romance of supply difficulties that brought the great engineering firm of Vickers-Armstrong Limited into printing machine manufacture.

"George Mann and Company, Limited, with an order book sufficiently large to keep its works in

production for ten years, was faced with the necessity to more than double its productive capacity. This would have required the introduction of considerable new capital, which was readily available, but with considerable foresight Mann's managing director, W. Bernard Lindley, made the decision to use the redundant engineering capacity of Vickers, and placed what must still be one of the largest individual printing machine building contracts in history.

"The thrill of achievement in printing machine manufacture was a new experience for the directors of Vickers-Armstrong who today claim with pride that, by purchase of Mann's (and subsequent activities), the firm is the world's largest manufacturer not only of battle ships, submarines, and armaments, but also of printing machinery.

"Coincidental almost with the production problem of Mann's, the dollar crisis faced American Type Founders with a loss of valuable British Empire and "soft" currency markets. ATF's problem was to stay in, or get out maybe for a decade or more. The solution came by a manufacturing arrangement with Vickers-Armstrong, and within a few weeks ATF Kelly and Little Giant letterpress machines will be moving out of the V-A Newcastle workshops at the rate of fifty per month, and within a year this output will most probably be doubled.

"The production of large offset presses by Vickers-Armstrong, in conjunction with George Mann and Company, is more than equal to the total large offset press production of all the other manufacturers in the world combined.

"This is a great uplift to the United Kingdom export effort, as 75 per cent in value of production is earmarked for export and much of it is earning United States dollars. Plus this is the ATF-Vickers-Armstrong effort, Van Guard guillotines, Scott-Vickers newspaper rotaries, book and box stitching machines, and a multitude of box-making machinery, all contributing to a pre-eminence in graphic arts machinery manufacturing.

"It is refreshing to walk through various large engineering plants of Vickers-Armstrong, to note how proudly the directors point to the machines which you, perhaps, will use, and how little interested they really are in that mass of manufacture (the armaments) that international uncertainty and national preparedness demand."

QUESTIONS IT'S A QUIZ

Answers to the following questions have appeared in the pages of *THE INLAND PRINTER* and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 92?

1. On the pH scale, below 7 is acid; above 7 is alkali. True or false?
2. The em quad is always the square of the type body of any size. True or false?

Match the words listed at the left with the most sensible association listed at the right:

- | | |
|------------------|--------------------|
| 3. Carbon tissue | a. Roll |
| 4. Tympan | b. Paper |
| 5. Web | c. Gravure |
| 6. S&SC | d. Air elimination |
| 7. Smash | e. Mark |
| 8. Collophon | f. Press |
9. If you want to discourage photographic reproduction of a rule form, in what light color would you print it?
a. Red.
b. Yellow.
c. Blue.
 10. What is the outstanding characteristic of newspaper column body types?
a. Boldness of design.
b. High x-height.
c. Lightness of design.
 11. Paper was first manufactured in America in the year:
a. 1494.
b. 1690.
c. 1790.

NPEA PROTESTS TO CONGRESS

In a statement filed with the Senate Appropriations Committee, National Printing Equipment Association has recently requested that Congress write some safeguards into legislation which is now pending.

"Under the Economic Co-operation Administration policies," the statement declared, "European countries are enabled to discriminate against American products. These policies prohibit E.C.A. countries from purchasing American products if similar products, even though not of equal quality, are obtainable in the E.C.A. 'soft currency' countries."

In order to maintain at least a foothold in the European market, the association recommended that Congress earmark a portion of the E.C.A. appropriations for the benefit of American makers of printing equipment.

BREWER APPOINTED BY EBCO

Harold W. Gegenheimer, manager, Printing Machinery Division, Electric Boat Company, has announced the appointment of Malcolm O. Brewer as sales manager of the division. Mr. Brewer joined Electric Boat Company as eastern district manager in 1947, when the division was established and the marketing of offset-lithography presses begun. Prior to his association with the company, Mr. Brewer was vice-president and eastern manager of Vandercook and Sons, Incorporated.

Announcement of the new appointment was made on the occasion of an inspection visit to the plant at Groton, Connecticut, by representatives of the printing and advertising trade press. In production at the plant are new models of a 22 by 34 inch EBCO offset press, with a number of improvements in the operating details. These include graduated corresponding scales on the feeder and side guide bar, a simplified pull type of side guide, a simplified, more positive feeder clutch, and feed or transfer cylinder which has been cast in one piece.

The company also announced preparation of larger offset presses, including multi-color, which are in the model, planning and drawing board stages.

FOREMANSHIP COURSE SUCCESSFUL

Twenty-five men from sixteen cities in nine different states enrolled in the two-week intensive foremanship training course held in June at the Rochester Institute of Technology.

The subjects covered by the course, which was inaugurated at the request of the industry, were: human relations, economic background, management and labor, rights and duties of a foreman, floor plan layout, costs and cost systems, production standards, production planning and control, quality control, making a technical study, conducting a conference, and new technical horizons.

The program was originally suggested by Frank M. Sherman, executive director of the International Typographic Composition Association.



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 20th of month preceding issue date

In planning the course, the institute was ably assisted by Mr. Sherman; Harry Smith, of the Rochester Monotype Composition Company; and Fred W. Hoch, of Fred W. Hoch Associates, New York City.

REN R. PERRY PROMOTED

Ren R. Perry, western district manager of Harris-Seybold Company, has been promoted to the newly created post of general sales manager, with headquarters in Cleveland, Ohio.



REN R. PERRY

Well known in graphic arts circles throughout the United States, Perry brings broad experience and background to his new position. He joined the company in Cleveland twenty-three years ago. He will assume responsibility for the company's field sales staff.

WAR VETERANS LEARN PRINTING

A Veterans Administration study has disclosed that one in every 100 World War II veterans in training under the G. I. Bill and Public Law 16 is learning some phase of printing or lithographing.

Of 2,535,385 veterans enrolled in schools and job training establishments, veterans studying occupations in the printing and lithographing field numbered 24,072, of whom 83 per cent were enrolled under the G. I. Bill. The remainder were training under Public Law 16, an act providing for the rehabilitation of veterans with service-connected disabilities.

On-the-job trainees, under both laws, outnumbered veterans enrolled in trade and vocational schools by about seven to one. Nearly half of the job trainees were learning to be compositors and typesetters.

APPRENTICE SCHOOL ADDITION

Ground was broken recently at Nashville, Tennessee, for an addition to the Southern School of Printing which will house a lithographic department for this thirty-year-old apprentice school.

The Southern Graphic Arts Association, sponsors of the school, one year ago began a campaign to raise \$60,000 by donations from commercial printers, newspapers and publishers. The fund is still about \$12,000 short of the goal, but the building committee has decided to go ahead with the construction work.

Fifty per cent more floor space will be realized, expanding the training facilities of the present letterpress department as well as providing for the new lithographic department.

The Southern School of Printing, which specializes in the training of apprentice printers, has graduated more than 3,200 young men and women into the industry since it was founded in Nashville back in 1919.

Members of the building committee are: A. J. Baird, Baird-Ward Printing Company, Nashville; Morris W. Davidson, Courier-Journal Job Printing Company, Louisville; W. Ezell Craig, of Brandau - Craig - Dickerson, Nashville; S. Toof Brown, S. C. Toof and Company, Memphis; and Harry F. Ambrose, E. T. Lowe Publishing Company, Nashville.

BLAUVELT ELECTED COMPTROLLER

Bradford T. Blauvelt has been elected comptroller of ATF Incorporated, parent company of American Type Founders, Incorporated, it has been announced by president Thomas Roy Jones. Mr. Blauvelt has been a vice-president and a director of American Type Founders since 1947, and will continue to hold those posts. He joined the company in 1933 as a member of the accounting staff, was made chief accountant in 1937, and comptroller in 1945.

The 56th annual report of ATF Incorporated, covering the fiscal year ending last March 31, showed net

earnings after taxes of \$2,170,000, equal to \$3.48 a share. This was second only to the company's all-time high of the preceding year, when earnings were \$4.18 a share. In addition to the press equipment and type manufacturing done by American Type Founders, affiliated companies of ATF Incorporated include manufacturers of furniture, hard plywood, and electronics equipment.

In the report, Mr. Jones emphasized the probable increasing development of gravure printing. He stated in part: "Today we believe we sense another trend in the direction of gravure printing. . . . We have brought out what we believe to be revolutionary equipment for the manufacture of gravure printing cylinders. In order to insure ourselves of a foothold in the gravure equipment field, we purchased the Klingrose Machine Corporation, a small company whose principals and engineers have been doing an outstanding job in the design and construction of rotogravure presses since 1936."

Mr. Jones compared this move in the direction of gravure with steps taken by the company in the offset field in 1938, when the Webendorfer Wills Company was acquired.

CALIFORNIA GROUPS AFFILIATE

Printing Industries Association, Incorporated, of Los Angeles, has announced affiliation of Photoengravers Association of Southern California and the appointment of Richard H. Bovard as executive secretary of the photoengravers group and industrial relations director of Printing Industries Association of Los Angeles.

This affiliation marks the consolidation of the largest associated groups in the graphic arts in Los Angeles. In addition to the photoengravers, industry branches now incorporated within Printing Industries Association include: Lithographers, steel die engravers, trade binderies, trade compositors and typographers, electrotypers and stereotypers, commercial printers, die cutters, and stationers.

"This historical development," stated G. Henry Henneberg, general manager of Printing Industries Association of Los Angeles, "in organizing closer unity will unquestionably promote a sounder and healthier industry, which will result in definite progress."

MACHINE-AGE ART

The typographical pictures of Albert Schiller recently displayed in the Brooklyn Public Library are termed by the artist *machine-age art* because no lines are hand drawn to create the pictures. Printers' units, such as ornaments and rules, are used. Mr. Schiller's work, "The Ampersand Machine," aroused considerable interest, and his type-picture has been proclaimed by the British critic, A. J. Corrigan, as the first new thing, or new idea, in printing since its invention by Gutenberg 500 years ago.

Do you
know that...

• WARREN YOUNG has recently been appointed general sales manager of the American Paper Goods Company. His office will be at the Kensington plant in Connecticut. . . . E. RENE LEACH has been named manager of the Midwest agency in Chicago for the Mergenthaler Linotype Company. Mr. Leach has been assistant manager of the Pacific Coast agency of the company since 1935 and is succeeding retiring Martin J. Leonard. . . . ABRAHAM C. VAN REES, prominent book manufacturer for fifty years, died July first in New York at the age of eighty-six. He was vice-president and treasurer of the Van Rees Press, Van Rees Book Composition Company and Van Rees Book Binding Corporation, all located in New York. . . . FRED C. MCCONKEY, operator of a printing business in Buffalo, New York, died July 15 after a two months illness. Mr. McConkey, a past president of the Buffalo Club of Printing House Craftsmen, was seventy-five. . . . WILLIAM PAYSON CURRY, president of the Syracuse Electrotypes Corporation, died July 8. Mr. Curry, who was eighty-one, was a member of the New York State Electrotypers Association and International Association of Electrotypers. . . . EDWARD J. O'HAYER, for many years vice-

president and New York manager of the Miehle Printing Press and Manufacturing Company, passed away on July 5 at seventy-four years of age. Until ill health forced him to become semi-active in 1944, Mr. O'Hayer was one of the best known figures in graphic arts circles in the New York area. . . . JOSEPH PASSANTINO, of New York City, recently announced the opening of his own lithographing company. Mr. Passantino was formerly in business with his brother. . . . Paul E. Babcock has been assigned by the Challenge Machinery Company to the sales department as traveling representative. . . . R. W. Gall, formerly Detroit branch manager for Brandtgen and Kluge, Incorporated, has joined Tompkins Printing Equipment Company of Detroit and will be in charge of Ohio sales.

TO TACKLE ROTOGRAVURE

Recommendations in the field of rotogravure printing will be the next step in the work of the Joint Committee on Magazine Reproduction of the American Association of Advertising Agencies and the National Association of Magazine Publishers, it has been announced. Work of the committee heretofore has been in wet letterpress. Its first two reports dealt with high-speed four-color reproduction, and its third with all kinds of letterpress wet printing.

To implement its research in the rotogravure field, the committee has added five new members. Representing magazine publishers using the rotogravure process are George Carl, of *Woman's Day*; Peter Dennerlein, of Crowell-Collier; Irving Simon, of Macfadden Publications; and Kenneth McKean, of *Look*. Representing the agencies is John Quinn, of Pedlar & Ryan. Mr. Quinn is a member of the Gravure Technical Committee of the Gravure Engravers and Printers. A sixth new member of the committee is Claude V. McBroom, of the Meredith Publishing Company, named to replace Glenn Boylan, who resigned last December.

The enlarged committee plans at once to turn to the question of mechanical specifications for the advertising materials furnished magazines using the rotogravure process. As in previous reports, special sub-committees will be appointed to draft reports on specific problems in the field. These reports will be reviewed by the full committee and checked with authorities from other industries on the subjects being studied.

BUDDEN WINS CONTEST

The winner of the first prize in the National Letterhead Rating Contest on Certificate Bond is Edgar L. Budden, assistant to the president of Publishers Printing Company, New York. The contest, sponsored by Crocker-McElwain Company, Holyoke, Massachusetts, drew 6,200 contestants. Second prize was awarded Edward Wieritsch, American Type Founders, Buffalo.

ANSWERS

IT'S A QUIZ

Here are the answers to the quiz on page 90. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. True.
2. False. True in foundry type, not necessarily true in Monotype, where an em quad may be 8 points pointwise and 8½ or 8¾ setwise—not a true em.
3. c or gravure.
4. f or press.
5. a or roll.
6. b or paper.
7. d or air elimination, as in smashing out signatures in a bindery.
8. e or mark; printer's mark.
9. c or (light) blue.
10. b or high x-height.
11. b or 1690.

By R. Randolph Karch



RESEARCH AND ENGINEERING COMMITTEE OF PIA MEETS TO OUTLINE OBJECTIVES • *By George Eaton*

Members of research and engineering council of PIA pictured on steps of Dow Chemical Company office at Midland, Michigan, after specially conducted tour through plant to observe the manufacture of chemicals for printing industry

● THE CO-ORDINATION of research now under way, encouragement of further research, and the publication of reports on new methods and materials were among the principal subjects on the program at the first meeting of the Research and Engineering Committee of Printing Industry of America on June 23 and 24 at Detroit.

Combining a visit to the Dow Chemical Company at Midland, Michigan, with the business of putting the objectives of the committee into operation, a group of sixty-five on June 23 made a tour of the Dow Chemical Company at Midland, the town where Herbert H. Dow went to rent a brine well and to prove that he could produce bromine profitably. One of the largest, most interwoven and yet the most diversified of chemical manufacturing establishments, Dow's welcome was extended to the committee members by Dow president, Leland I. Doan, who cited the part chemicals now play in serving the printing industry. Conducted tours through the plant featured displays of Dow Latex 512K, a rubber-like coating adhesive for printing paper; aromatics in printing inks—odors "tailor made" to give the printed page the smell of pine, seasonal flowers, or the irresistible odor of baked beans; and displays of magnesium as applied to printing.

Light in weight, easily machined and sawed, high strength magnesium is now applied as a die-cast blocking base. A special alloy composition magnesium photoengraving sheet has been developed to obtain an extremely smooth surface when immersed in nitric acid. In addition, magnesium is adaptable for electrotypes for the reason that the light weight is an advantage because there is no damage to forms and no nicking of fingers. The metal machines easily and has good heat conductivity which allows the plastic to flow freely and to set evenly.

The committee chairman, Frank F. Pfeiffer conducted the June 24 meeting

in Detroit. The following fundamental policies of this committee were presented and accepted:

First: To keep constantly before the committee members the objective of striving to produce a better product at lower cost.

Second: It is not the intent of the committee to engage in fundamental laboratory research.

Third: The committee shall strive to eliminate duplication of effort.

Fourth: There is need for a long-range viewpoint or thinking in terms of what is good for the industry as an industry.

Fifth: The affirmative or positive attitude is sought; the "It can be done" spirit.

Sixth: The committee recognizes the existence and value of confidential engineering and research programs carried on by individual companies and groups for their immediate benefit.

Six functions of the Research and Engineering Committee were also defined in this manner:

First: To compile and distribute information on research and engineering programs in progress in the industry, with due consideration for confidential information which is not available for distribution.

Second: To identify and define research and engineering problems which need to be solved.

Third: To correlate the abilities and resources of the representatives on the committee and others, toward the solution of these problems.

Fourth: To encourage new and further research among interested groups.

Fifth: To undertake studies and publish reports and disseminate information on pertinent materials, methods, and operations.

Sixth: To serve as a general coordinating committee on research and engineering problems.

The committee agreed to review and chart operations presenting research

and engineering problems on the basis of time and material costs.

In the disposition of the organizational phase of the committee's work it was decided to channel subcommittees through and have responsibilities defined by a steering committee comprised of chairmen of the various subcommittees and key Printing Industry of America men.

The meeting revealed the tremendous amount of research work in process throughout this country and in determining the organization structure of the main committee and the various research subcommittees, was eminently successful.

LANSTON ELECTS GIEGENGACK

Augustus E. Giegengack was elected to membership on the board of directors of the Lanston Monotype Company, Philadelphia, at the annual meeting recently held in Alexandria, Virginia. Nine others were re-elected.

Mr. Giegengack, Public Printer of the United States from 1934 to 1948, is currently president, chairman of the board, and general manager of the National Graphic Arts Expositions, Incorporated, which is sponsoring the sixth graphic arts educational exposition to be held in International Amphitheatre, Chicago, September 11 to 23, 1950. Mr. Giegengack is also chairman of the executive committee and board of directors of the First Federal Savings and Loan Association of Washington, D. C., and a director of the Bank of Commerce and Savings of the same city.

TAYLOR RECEIVES MEDAL

The Harry J. Friedman Memorial Medal "for distinguished service to education in and for the graphic arts" was awarded this year to Don H. Taylor, executive vice-president New York Employing Printers Association. The award was established in 1938 by William H. Friedman, president of Carey

Press Corporation, New York City, in honor of his late brother, Harry J. Friedman. Presentation to Mr. Taylor by Mr. Friedman was made at the graduating exercises of the New York School of Printing, High School Department, on the evening of June 22.

The accompanying citation mentioned particularly Mr. Taylor's accomplishments, in his work with the NYEPA, in furthering successful cooperation between management, labor and school authorities in increasing development of graphic arts education opportunities for young people.

Among graphic arts leaders who received the medal in former years were: Frederic W. Goudy, Harry L. Gage, J. Henry Holloway, John Backus, Laurence B. Siegfried, and Fred J. Hartman.

HARRIS EXECUTIVES ABROAD

R. V. Mitchell, chairman of the board of Harris-Seybold Company, and C. W. Harrold, the company's vice-president in charge of engineering, are traveling in Europe for a first-hand glimpse of post-war recovery in the foreign graphic arts industry.

They will join forces abroad with L. R. Beck and Frank Gilbert, the company's export manager and service representative respectively, who have been touring Asia and Europe. The party then will survey printing and publishing conditions in leading continental cities.

JOHN CHRISTIAN HILL

John Christian Hill, well known for his leadership in printing-trade association work, died June 18 in Banning, California, where he had lived in retirement for the past ten years. He was 80 years of age, and had suffered a long and painful illness.

Mr. Hill served for thirty-three years—from 1903 until 1936—as secretary of the Typothetae of Baltimore. During twenty-five years of that time he was also secretary of the Baltimore-Washington Photoengravers Association. He was one of the organizers of the Baltimore Club of Printing House Craftsmen, and he was influential in establishing the national association of local Typothetae secretaries. He also helped organize the first printers' cost congress held in Chicago in 1909.

FREE INTERTYPE BOOKLET

In a new forty-page booklet issued by Intertype Corporation, titled "How to Select Type Faces," the importance of appraising and using type according to its spirit is stressed, rather than judging type solely according to its physical characteristics.

Twenty leading type faces are analyzed and shown in full page exhibits with liberal leading. Cornell in the 12-point size has been used on the text pages of this booklet. The booklet was written for students and others interested in the correct use of type faces and will be sent free on request to Intertype Corporation, Brooklyn 2, New York, or any of its district offices.

Glenn M. Pagett Wins the Printing Week Contest

• GLENN M. PAGETT, plant superintendent and layout man for the Typographic Service Company of Indianapolis, Indiana, is the winner of the 1950 Printing Week Stamp Contest sponsored by the International Association of Printing House Craftsmen. Mr. Pagett, widely known throughout the International and a member of the Indianapolis Club, is a frequent contributor to THE INLAND PRINTER.

Second prize has been won by Frank Persell, also a member of the Indian-



Pagett's winning stamp design to be used to promote 1950 observance of Printing Week

apolis Club, and the third prize award goes to Hiromu Maehara of the Honolulu (Hawaii) Club.

The awards will be presented at the international convention to be held in San Francisco September 4 to 7, 1949. The procedure will be to present the award to the affiliated club at the convention and the club, in turn, will present the award to the winning contestant at the 1950 Printing Week meeting of the respective clubs. Mr. Pagett's design will be used by the International Association of Printing House Craftsmen as the official poster stamp design for the 1950 observance of Printing Week to be held by affiliated clubs during the week of January 15 to 21, 1950.

All the designs entered in the Printing Week Contest will be on display at the San Francisco Convention of the International Association of Printing House Craftsmen.

"VOCATIONAL" NAME DROPPED

The Cincinnati Club of Printing House Craftsmen has eliminated the word "vocational" from the name of the new \$5,000,000 Central High School, devoted to the preparation of pupils for specific careers.

The club's concern about the word "vocational" is in the present use of the word to draw a dividing line between careers. With careers in the printing industry and other industries

offering opportunities comparable to most of the professions, the club encourages minimizing any lines of distinction between crafts, skills, trades and professions.

KABLE APPOINTMENTS

Harry G. Kable, president of Kable Brothers Company, Mount Morris, Illinois, has announced the following personnel appointments: Forrest T. Kable, as vice-president in charge of sales; E. J. Seiberlich, assistant to Forrest Kable; Donald A. Campbell, Chicago sales representative; William E. Vass, Detroit sales representative; Donald C. Clark, general sales representative; Harold R. Long, secretary-treasurer; and Russell C. Bold, the assistant secretary.

T. L. HOLLING REJOINS PRESS

Thomas L. Holling, veteran Buffalo printing executive, has rejoined the Holling Press, Buffalo, as chairman of the board. Mr. Holling sold controlling interest in the business six years ago when he was active in the field of politics. Production facilities of the Holling Press are now being expanded and offset equipment is being added.

CAROLINA PRINTERS NAME OFFICERS

The Printing Industry of the Carolinas, meeting at Blowing Rock, North Carolina, recently selected James P. Furlong, of John J. Furlong and Sons, Charleston, as president. Henry L. Weathers, of the Star Publishing Company, at Shelby, North Carolina, was named the vice-president and Claude Rhodes, of Walker, Ewans and Cogswell, Charleston, was selected as secretary-treasurer.

The convention adopted a policy of educating their members in every modern tool of the printing industry.

FASTEST WEEKLY SCHEDULE

Quick, the new midsize weekly news magazine, claims the fastest delivery and distribution schedule for any nationally-circulated weekly magazine.

Management of a national freight forwarding service said that a national check of over one hundred key cities within twenty-four hours after publication showed that Quick arrived on timetable schedule in every case.

J. C. BLANCHARD RETIRES

Henry Kanegsberg has succeeded J. Cliff Blanchard as the president of Blanchard Press, Incorporated, New York City, following Mr. Blanchard's retirement after fifty-one years with the firm. Mr. Blanchard had been president for twenty-five years, while Mr. Kanegsberg, now in his fifty-fifth year with the company, had been secretary of the corporation since 1919.

Francis N. Ehrenberg was elected as executive vice-president; James C. Blanchard, Jr., continues as the vice-president, and was also elected secretary; Robert W. Tindall continues as vice-president and treasurer.

Both the new president and the retiring one are practical printers who

started their careers as teen-age composing-room apprentices more than sixty years ago. When Mr. Blanchard first went to work in the old Isaac H. Blanchard plant in 1898, his boss was Mr. Kanegsberg, who was then assistant composing-room foreman.

Mr. Kanegsberg is a charter member of the New York Club of Printing House Craftsmen, served as president of the club in 1920, and was a delegate-at-large to the first convention of the IAPHC. He became plant superintendent of Blanchard Press in 1912.

BIG SIX ELECTS BARRETT

Members of New York Typographical Union Local 6 elected Francis G. Barrett president to succeed Laurence Victory, who had served the allowable maximum of two consecutive years. A run-off vote between Mr. Barrett and John D. Fahey was necessary because of the lack of a majority between four candidates on the first ballot.

Daniel J. Newman was elected vice-president, defeating William Talbot in the run-off.

Mr. Barrett ran as a candidate of the Progressive party of the international union, which is headed by Woodruff Randolph, ITU president. Mr. Fahey was identified as an independent, and was understood to have had the backing of Mr. Victory.

ATF IMPORTS AMSTERDAM TYPES

American Type Founders has completed arrangements with Typefoundry "Amsterdam" Limited, of Amsterdam, Netherlands, for the exclusive distribution in the United States of selected type designs, the company has announced. The types, described as the work of some of Europe's finest designers, are being cast in the Netherlands on regular ATF bodies, conforming to all printers' mechanical standards in this country, the company states.

The Amsterdam foundry, with its subsidiary in Brussels, is considered the largest type foundry in Europe. Among its designers is Sjoerd Hendrik de Roos, who has been responsible for such faces as Medieval, Erasmus, Grotius, Simplex, Libra, and Egmont, and his newest, called De Roos.

Currently, ATF is introducing the following Amsterdam faces:

Nobel Light, described as a light-face companion of the Spartans. Available now in roman 8 to 30 points, later available in 6 to 72 points, with italic.

Libra, termed an interpretation of the uncial form of letter popular in the fifth and sixth centuries. Available in 8 to 60 points, with light-face to be added later.

Egmont. Available in three weights, roman 8 to 60 points, with light and medium italic, 8 to 36 points.

Before the end of the year, according to the announcement, ATF expects to begin importing Rondo and Studio (cursives); Aigrette, to supplement Bernhard Tango, which it duplicates; Gracia, similar to Liberty; and Hidalgo, similar to P. T. Barnum.

INCREASED USE OF COLOR IS DEMONSTRATED BY AWARD WINNERS IN FINANCIAL WORLD CONTEST

● THE IMPORTANT ROLE of the printer in production of "modernized" industrial annual reports was emphasized in this year's *Financial World* annual survey by a public display of the Merit Award winners at a New York printing plant. These winners were announced early in July by Weston Smith, the executive vice-president of *Financial World*, who has directed the survey for the ninth consecutive year. From July 5 through July 15 the 1126 Merit

ners are to be held during October at the plant of McCormick & Henderson, Chicago, as well as in New York.

The jury which will select the top winners consists of Dr. Lewis Haney, professor of economics at New York University; Dr. Glenn Griswold, editor, the *Public Relations News*; Sylvia F. Porter, the financial editor, *New York Post*; Elmer Walzer, financial editor, the United Press Associations; Dr. B. Bernard Greidinger, certified public



Weston Smith, of *Financial World*, and Robert L. Sorg discuss award-winning annual reports

Award reports were on exhibit in the customer's room of the Sorg Printing Company, New York City. It is the first time in the history of the survey and competition that such a presentation has been made.

The Merit Award winners were chosen from more than 4000 annual reports for 1948 submitted in the contest. They are the ones judged to have lived up to the ten-point set of standards used by *Financial World* as a yardstick for measurement of a "modernized" report. The standards include such features as method of presentation, layout, design, printing, inclusion of salient facts, and the manner in which the company has informed its stockholders of details of finance, production, sales and operations.

From the Merit Award winners will be chosen the recipients of the "Oscars of Industry," which will go to reports considered best in 100 industrial classifications. Announcement of the "Oscar" winners is to be made early in October, with presentations to take place at the Annual Awards banquet in New York, October 18. Exhibits of the Oscar win-

accountant; Peter Helck, artist; and Paul Carlyle, executive vice-president and art director, Van Diver & Carlyle.

The exhibition at the Sorg plant was put together with considerable care to make it both attractive and easy to inspect. The reports were placed in upright tiers of racks all around the walls of the room, classified by types of industry represented. There are 164 more Merit Award winners this year than last, and Mr. Smith reported that the number of reports submitted for consideration was higher than it had ever been in the nine years of the competition.

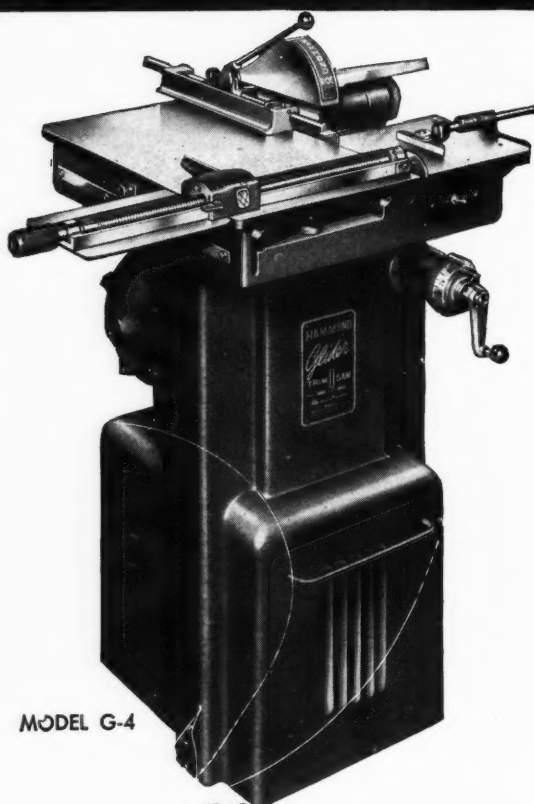
Of interest to printers is the increase in color work over last year. Of the 1126 Merit Award winners, 29.5 per cent were printed in four or more colors, as compared with 29.2 per cent last year. Those printed in three colors represented 21.4 per cent of the total, as compared with 21.2 per cent last year. In two colors, the number represented 47.1 per cent, compared with 41.2 per cent last year. Black or one color accounted for 2 per cent this year, as against 8.4 per cent last year.

Save Time!

SAVE TYPESETTING TIME — eliminate lost time resetting slugs sawn short . . . eliminate lost time resawing slugs sawn long. A Hammond TrimO saw saves this lost time by sawing and trimming slugs accurately to measure — **THE FIRST TIME.**

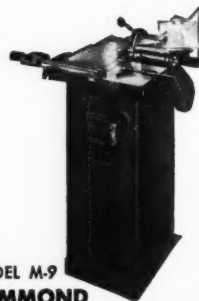
SAVE MAKE-UP TIME — eliminate lost time filling the form with "dutchman" to make the form lift. A Hammond TrimO saw will saw your slugs, material and plates **ACCURATE** and **SQUARE** for fast make-up.

SAVE PRESS TIME — eliminate lost press time and spoilage due to work-ups. A Hammond TrimO saw will help stop work-ups by sawing everything to precise measure and squareness.



MODEL G-4

HAMMOND *Glider* **TRIM O SAW**
"THE SAW WITH THE BALL BEARING TABLE"



MODEL M-9
HAMMOND
Mercury
TRIM O SAW



MODEL BF-10
HAMMOND
Ben Franklin
TRIM O SAW

Hammond Machinery Builders
INC.

1616 DOUGLAS AVENUE

KALAMAZOO, MICHIGAN

ANPA-AAA HANDBOOKS

The American Newspaper Publishers Association and the American Association of Advertising Agencies recently published a handbook on the "Preparation of Engravings and Duplicate Printing Materials for Good Newspaper Reproduction." The booklet has twenty-four pages and covers both procedures and standards of quality in preparing mechanical materials.

According to the joint committee, there are five principal requirements for good newspaper reproduction: suitable artwork; clean type; properly prepared engravings; good pattern prints; and good duplicating materials.

Principles governing the first two requirements were discussed in the committee's first handbook, published last December. The present study covers the three remaining classifications. A third handbook on the shipping and handling of newspaper advertising materials will be ready at the end of the summer.

Similar books are being published on magazine advertising by the American Association of Advertising Agencies and the National Association of Magazine Publishers.

Reports of both committees may be had without charge on application to the associations carrying on this work.

Put wings on your Type



TYPE seems to fly from your composing machines when they're operated *automatically* by Teletypesetter. Publishers and printers report slug output as high as 350 to 400 lines of straight matter per hour and production increases up to 75% to 100%.

Automatic operation is achieved by means of tape punched on a Teletypesetter Perforator, which can be operated by anyone who knows standard touch-typing. When the tape is fed into a Teletypesetter Operating Unit mounted on the composing machine, slugs are cast.

If you're interested in getting the most out of your composing machines—if you want more type in less time—write today to:

TELETYPESETTER CORPORATION
1400 Wrightwood Ave., Chicago 14, Ill.

TELETYPESETTER

NEW UNION CONTRACTS SIGNED

New printing trade union contracts signed recently include the following:

Typographical: Memphis, Tennessee—Base scale increased \$6.00 a week to \$80.00 for 40 hours; Salt Lake City, Utah—Base scale increased 12.5 cents an hour to \$1.875 for 40 hours; St. Louis, Missouri—Base scale increased \$4.50 a week to \$84.00 for 37½ hours; Birmingham, Alabama—Base scale increased 12 cents an hour to \$2.34 for machine operators and \$2.28 for hand compositors for 40 hours during winter months, and 37½ hours during summer months; Scranton, Pennsylvania—Base scale increased 8 cents an hour to \$2.20 for hand compositors, \$2.28 for machine operators, and \$2.227 for proofreaders, for 37½ hours; Tulsa, Oklahoma—Base scale increased \$6.75 a week to \$85.00 for 37½ hours; East Stroudsburg, Pennsylvania—Base scale increased \$3.00 a week to \$84.00 for 37½ hours, with additional increase of \$1.00 a week to go into effect March 1, 1950.

Pressmen and Assistants: Pittsburgh, Pennsylvania—Base scale for journeymen increased 16 cents an hour for 37½ hours, giving cylinder pressmen \$2.40, 2-color cylinder pressmen \$2.54, and platen pressmen \$2.31. Non-journeymen increases ranged variously from 10 cents to 14 cents an hour.

Lithographers: Cleveland, Ohio—Base scale increased 7½ per cent, or a minimum of \$3.00 a week for 36¼ hours. New rates give one-color pressmen scale ranging from \$1.897 to \$2.370, two-color pressmen scales ranging from \$2.37 to \$2.547, process dot etchers \$2.488, and black-and-white halftone camera men \$2.074. Employers agreed to contribute \$2.00 a week per employee to a welfare fund administered jointly by employers and union.

AWARD TO HARRIS-SEYBOLD

The National Industrial Advertisers Association has, for the second consecutive year, honored the Harris-Seybold Company's advertising campaign to promote the use of offset lithography to the buyers of various kinds of printed materials.

The award was announced at the Association's twenty-seventh annual conference and designated the Harris-Seybold program as "the campaign which in the opinion of the judges is of outstanding excellence in its planning and execution" in the field of institutional advertising.

STRATHMORE SERVICE AWARDS

George E. Williamson, president and chairman of the board of the Strathmore Paper Company, Massachusetts, presented twenty-five-year service pins to thirteen members of the company at special exercises following a banquet recently. The thirteen employees receiving pins brings the total of Strathmoreans having twenty-five years of service or more to 201, including thirty-three who have

now retired from active service with the Strathmore Paper Company.

The 201 employees who have been connected with the Strathmore Paper Company for twenty-five years or more represent 32 per cent of the employes of the company at its West Springfield and Woronoco, Massachusetts, mills. Arthur E. Shattuck, vice-president and manager of supply, has been associated with the company for fifty-two years.

ADD TO TYPE FACE BOARD

Following the announcement of plans for the September meeting of the National Board on Printing Type Faces, several organizations have named representatives to serve as new members on the Board. They are: Frank E. Powers, type director, J. Walter Thompson Company, representing the Type Directors Club of New York; Raymond Da Boll, calligrapher and artist, representing the Society of Typographic Arts of Chicago; Kurt H. Volk, of Kurt H. Volk, Incorporated, and Fred Farrar, of Typographic Service Company, both representing the Advertising Typographers Association of America.

LNA MAKES TABULATION

The Lithographers National Association has made a tabulation of statistics relating to hourly cost rates in 1941 and 1948; also statistics relating to health, welfare, and related employee benefits in those years. The statistics were compiled in lithographic plants of manufacturing bank stationers. A number of the plants queried indicated that they would be in a position to participate in future surveys of this type. A tabulation of twenty-four plants reveals a marked increase in health, welfare, and related employee benefits.

IAES TO MEET IN MONTREAL

The fifty-second annual convention of International Association of Electrotypers and Stereotypers will be held at Mount Royal Hotel, Montreal, Canada, September 19 to 21. The executive board will meet on Sunday, September 18. A special sightseeing tour has been arranged for September 22, following the close of the convention.

The business program will consist of a number of important sessions devoted to "matters of timely interest to the organization and the industry." In addition, a number of social affairs and short trips have been arranged by the Montreal hosts, with special attention being paid to entertainment for the ladies.

BLOTTER DESIGN COMPETITION

Standard Studios, Incorporated, has announced its first annual blotter design competition. The work of professional and advanced student is welcome. Twelve awards are offered, and the winning designs will be produced by Standard Studios and circulated nationally during 1950. Details may be obtained by writing the above company, 540 North Michigan, Chicago 11.

JOSEPH H. TOOKER

Joseph H. Tooker, of New York City, one of the pioneers in large-scale operation of lithography plants, died June 14 at the age of eighty. He was president of the Tooker Lithograph Company of that city.

From the time he acquired a lithographing firm from his father in 1896, Mr. Tooker's projects consisted of a succession of large companies which he bought or organized and subsequently sold. One of his properties was the Metro Litho Company, the forerunner of the Metro Picture Corporation which he had organized with Richard Roland and sold to Marcus Loew. It became the Metro-Goldwyn-Mayer Corporation. At one time Mr. Tooker

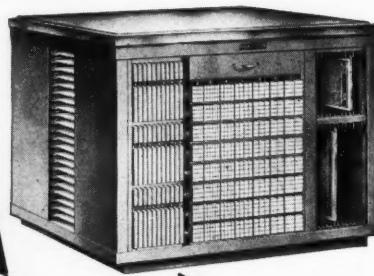
headed the Consolidated Lithograph Company, an organization composed of several large theatrical printing firms in the east and mid-west.

Mr. Tooker was born in New York, was a graduate of New York University, and a member of the Sons of the American Revolution.

PFEIFFER RE-ELECTED

Frank Pfeiffer, general manager of the Reynolds and Reynolds Company, Dayton, was re-elected president of Ohio Printers Federation at the annual meeting held in Cleveland. Bert Wilson, Wilson Printing Company, Galion, was re-elected as vice-president and R. Reid Vance was renamed secretary-treasurer.

HAMILTON
IMPOSING TABLES
are printing
PRODUCTION
equipment



Back in the days when time and costs didn't figure so importantly, most any kind of imposing table was often considered adequate for almost any plant.

Today Hamilton Job and Newspaper Imposing Tables are selected for their aid to printing *production* . . . frequently are designed, by users themselves, to fit exactly into the production methods

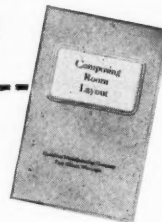
they find most profitable in their own plants. To design your own, you make your own selection of standard tops, holding frames and material storage units. Combinations possible are practically without limit. And there's no extra cost!

With Hamilton Imposing Tables you're set for years of profitable production for Hamilton quality appears in every detail from the precision-ground tops to the modern, attractive, metallic-gray finish that outlasts finishes of all other types.

Have you considered imposing tables from the printing *production* viewpoint? Your Hamilton Dealer can give you full information. Or write direct to us.

Hamilton Manufacturing Company TWO RIVERS, WISCONSIN

- ☐ Send us full information about Hamilton Imposing Tables designed to our own specifications.
- ☐ Send us free copy of your Composing Room Layout Booklet.



Your Name _____
Company _____
Street Address _____
City _____ Zone _____ State _____

OPEN FORUM AT BALTIMORE PLANT HELPS CREATE CLOSE CONTACT BETWEEN VARIOUS DEPARTMENTS

● AN INTERESTING experiment in developing closer and more understanding relations between the personnel of different plant departments was conducted recently by the printing firm of Schneidereith & Sons, Baltimore, Maryland. Purpose of the experiment, which took the shape of a guided open forum, was two-fold: One, to give the shop men an opportunity to express opinions on plant operation, offer suggestions, and ask questions; Two, to establish a closer contact between

representatives of different departments, fostering a better understanding of how each departmental operation fits in with the others to produce a completed job.

As described by Richard C. Sheridan, a partner in the Schneidereith company, the procedure of the program was as follows.

Early this year a committee was formed to study and review methods for maintaining and improving quality of product, good employee relations, production, and service.

The committee was composed of the five partners of the firm, plus the heads of the plant departments.

It was decided to hold a meeting of all the shop men, scheduled for a Saturday morning, in a restaurant which is usually closed on that day. C. William Schneidereith, senior partner, opened the meeting with an explanation of the reason for it. He was followed by other partners, each of whom was allotted ten minutes.

Mr. Sheridan spoke on the value of teamwork, and the need to live up to the company's slogan, which is "printing of character." Samples of creative work done by the company in the advertising field were shown and analyzed.

Carl F. C. Schleunes, of the sales department, told of the importance of understanding the requirements of customers, and the necessity at times of performing "the impossible" in the way of service to meet customer demands. He explained the dual role of the salesman in representing the company when with the customer, and representing the customer when in the plant. Russell C. Hosfeld, in charge of the office and accounting, listed items of material, overhead, and labor charges that go to make up the cost of a printing order. He emphasized the reasons for the importance of accurate time-recording on the part of employees.

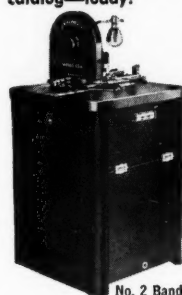
Following the talks, those present were divided into four discussion clinics, in general charge of Martin A. Fischer, partner and shop superintendent. In the clinics, particular attention was paid to increasing the knowledge and the understanding of apprentices and the GI training bill employees. Objectives of management and production planning were outlined, each man being encouraged to participate and make suggestions for improvement of work produced, co-ordination of departments as related to his own and others, minimizing waste and the stepping up of production.

Following a general summation of the talks and the subject matter of the clinics by Mr. Fischer, luncheon was served, with a menu "in the Baltimore tradition"—oysters on the half-shell, oyster stew, oyster fritters, and turkey. Following lunch, there was a showing of the ATF motion picture, "Type Speaks."

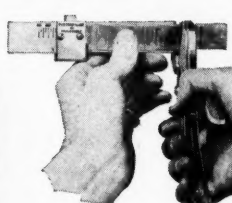
F. E. Street, executive secretary of the Graphic Arts Association of Baltimore, who was an observer at the conference, summed it up in this way: "In observing these sessions we overheard a number of constructive suggestions for improvement of

PRACTICALLY EVERY PRINTING PLANT IN THE WORLD USES ONE OR MORE OF THESE

For absolute accuracy and extra profits, order Rouse time-saving equipment. Write for complete illustrated catalog—today!



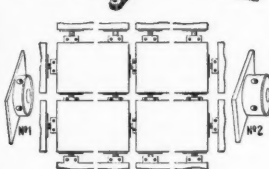
No. 2 Band Saw



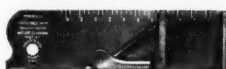
Slug Clippers



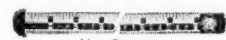
No. 40 Lead and Rule Cutter



Register Quoins



Composing Stick



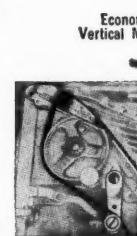
Line Gauge



Hand Miterer

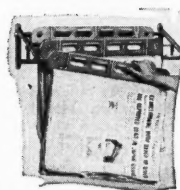


Make-Up Rule



Economy Vertical Miterer

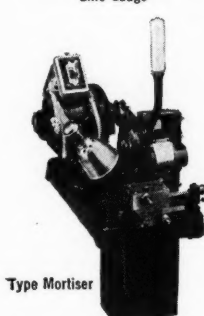
Sennett Positive Assembler



Newspaper Wall File



Lino Slug Cutter



Type Mortiser



Tympan Paper Holder-Vertical or Horizontal



Press Seat



Form Truck

H. B. ROUSE AND COMPANY
2214 NO. WAYNE AVE. • CHICAGO 14, ILLINOIS

50 YEARS OF SERVICE TO THE PRINTING INDUSTRY

the product, co-ordination of all departments, minimizing waste, and speeding production. Ultimate evaluation of the effects of the conference will take time. However, it is our observation that it would be difficult for any employee who participated in the session to fail to gain a greater respect for the quality of the company's product, the significance of the combined effort of each individual's contribution, and a better understanding of his company's objectives."

It is worthy of note, as a corollary to the forum experiment, that it was undertaken at a time when the Schneidereith company is celebrating its one-hundredth anniversary.

TAKE PRECAUTIONS IN HANDLING LUBRICANTS

1. Where large volumes of lubricants are used, a central oil storage house set apart from the main plant is always best.

2. Avoid storage on wood floors. Wood soaks up oil and grease spilled in handling and becomes a dangerous fire hazard.

3. If possible, have doors and windows of steel frame or roller type and fitted with wire glass and automatic closing devices.

4. Have lubricant storage facilities close at hand in order to reduce transportation time involved.

5. Where lubricants are stored in barrels or drums, have hoisting equipment handy.

6. Temperature control in storage enables more efficient handling of all types of lubricants. Wide temperature fluctuations cause sweating and condensation of moisture in containers.

7. Pumps, meters, and other measuring devices will quickly save their cost over handling by hand where even moderate quantities are involved.

8. Keep oil drums on end and always check storage to see that no water can get into opened drums.

9. Make certain bungs and seals on drums are kept tight to avoid moisture and other contamination.

10. Have drum seal and bung wrenches at hand in storage in order to be certain that seals are tight.

11. Store only a small excess of the amount needed. Lubricants are always better when fresh. Large stocks invite waste in use.

12. Keep monthly lubrication records for better and more accurate control not only of storage but also of use.

13. Always have suitable containers at hand to catch oil drip.

14. Have reliable fire protection equipment close at hand near all storage. Test this equipment regularly and often.

15. Have a regular clean-up routine of storage facilities as well as machinery and equipment, particularly following a regular lubrication job.

16. Collect and keep all oil-soaked cloths in covered metal containers and have them washed before they are used again.

17. You need sand boxes for fire protection, but keep these away from oil containers. Sand is a dam-

aging abrasive when suspended in lubricants of any kind.

18. Get tough when someone permits spilled or dripped oils to accumulate anywhere—that generally means future trouble of one kind or another.

19. Have a hard and fast rule that all spilled oils or other lubricants are wiped up immediately. They not only are a fire hazard but make falls easy, with resultant personal injury.

20. Avoid use of lint-shedding rags for your wiper cloths. Lint, when lodged in bearings or oil circulation systems, will clog and cause damage.

EASY... ACCURATE... VERSATILE...

Be equipped to manufacture UNUSUAL ONE-TIME CARBON FORMS WITH A JCM COLLATING AND TIPPING MACHINE

The JCM Machine will handle sheets 1" x 2" up to 17" x 25 1/4", and is adapted to ANY CONCEIVABLE TYPE of FORM, in addition to general tipping operations. Sets are ready to be packaged and delivered upon completion of the collating and gluing operation. Each machine is a self contained unit, operated and controlled by one person. No special skill is required. **NO JOGGING... NO PADDING... NO SLICING... NO SPOILAGE.** Set-up time is at an absolute minimum... size changes can be made in from one to three minutes. Here is a machine which you need in your bindery department. Write at once for further information.

JCM MACHINES

manufactured by
J. CURRY MENDES
104 BROOKLINE AVE. BOSTON 15, MASS.
Branch offices... Los Angeles... Chicago... New York

© 1949, J. Curry Mendes

IT'S CONTROL



**THAT DOES IT
IN ROLLERS
TOO**

AMERICAN ROLLERS, that is. They're rigidly controlled right down the groove from raw materials to finished roller. Relentless factory control . . . strictest manufacturing regulations . . . in the selection of ingredients . . . in processing . . . in finishing . . . in final conditioning. Control that eliminates all guesswork and exerts genuine "know-how" plus the finest modern and scientific equipment known in the roller making industry. Yes, Sir! There's championship calibre built into these rollers. That's why they "shut out" disappointments and poor quality. Control gives them stand-out ability to go the route with a top-notch performance on every job. No wonder they win high praise from printers and lithographers every where. You, too, will like them. Order a set and see.

ORDER

**Winter
Composition
Rollers**

NOW

American Rollers

**AMERICAN ROLLER
COMPANY**

1342 NORTH HALSTED ST. CHICAGO 22, ILL.
225 N. NEW JERSEY ST. INDIANAPOLIS 4, IND.

MANUFACTURERS OF
ALL-SYNTHETIC
RUBBER ROLLERS
COMPOSITION ROLLERS
LITHOGRAPH ROLLERS
MAKE READY PASTE
PADDING GLUE



Take the WORK out of paperwork

**...standardize on
Eastern's Fine Business Papers**

If you want to save time and trouble in purchasing business papers . . . bond, mimeo, duplicating, ledger . . . say "Eastern's papers" when you buy. Here you'll find a well-rounded line of papers . . . with the weights, the colors, the prices . . . to suit practically every business need. And each has the printability, the uniformity, *the quality* that ensure complete satisfaction . . . eliminate waste and spoilage.

Need a crisp, crackling sheet for letterheads? A smooth-running, easy-printing mimeo or duplicating paper? Or easy-on-the-eyes ledgers or cover stocks? In every case there's an Eastern paper to answer your problem.

You always ensure quality paperwork when you standardize on Eastern's papers . . . yet eliminate the confusion of buying from many sources, testing, stocking and promoting many brands. You have *one dependable line* for all your business paper needs.

Eastern Corporation

BANGOR, MAINE

Makers of Atlantic Bond and other Fine Business Papers

**EASTERN'S
Fine Business Papers**

ATLANTIC BOND
ATLANTIC LEDGER & POSTING LEDGER
ATLANTIC DUPLICATOR
ATLANTIC VELLUM
ATLANTIC MIMEO BOND
ATLANTIC COVER
ATLANTIC DUROPAKE
ATLANTIC ANTIQUE LAID
ATLANTIC MANUSCRIPT COVER
VOLUME BOND
MANIFEST BOND
MANIFEST LEDGER
MANIFEST MIMEO BOND
MANIFEST DUPLICATOR

— also —

ATLANTIC BOND & MANIFEST BOND
ENVELOPES
ATLANTIC LETTERHEAD BOX
ATLANTIC BOXED TYPEWRITER PAPER
ATLANTIC BOND
STATIONERY CABINETS



WHAT YOU WANT...WHEN YOU WANT IT!



GLOKOTE INKS are designed for the printing of coat coated high gloss surface papers such as Champion "KROMEKOTE".

GLOKOTE INKS are available in all colors and black for single, multicolor and process work.

GLOKOTE INKS are made for letterpress, offset and gravure printing processes.

For best results on coat coated papers use GLOKOTE

INKS by S & V.

Sinclair and Valentine Co.
MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK 27, N. Y.

SERVICE FROM COAST TO COAST

GLOKOTE INKS

Sinclair and Valentine Co.



FOR PRINTING CRAFTSMEN EVERYWHERE

In this age of speed and super-service, virtually every commercial letterpress printing plant receives some rush-rush jobs. Here is a line of S & V INKS designed for just such jobs. These inks are appropriately called ZIP-DRI, because they dry on coated stocks with the speed of a flash of lightning and without the aid of any external drying device. On uncoated stocks the drying time is only slightly slower.

Why not order a trial lot to-day and be convinced that there is a place for ZIP-DRI INKS in your plant?

Sinclair and Valentine Co.
MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK 27, N. Y.

SERVICE FROM COAST TO COAST



Not only has the use of color reached new heights in magazine advertising, according to reliable research reports, but there are also indications that with the release of additional press facilities color printing will break out rapidly.

This trend is particularly encouraging to Sinclair and Valentine who have streamlined the use of color consistently for nothing attracts like color in large quantities. To support their color program, they have developed a new type of color ink meeting the S & V label and are now in perfect condition for the printer as brilliantly as they look on paper. In taking care of your happy customers, be sure happy with S & V.

Sinclair and Valentine Co.
MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK 27, N. Y.



A POINTER FOR PRINTING CRAFTSMEN!

Sinclair and Valentine Co.
MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK 27, N. Y.

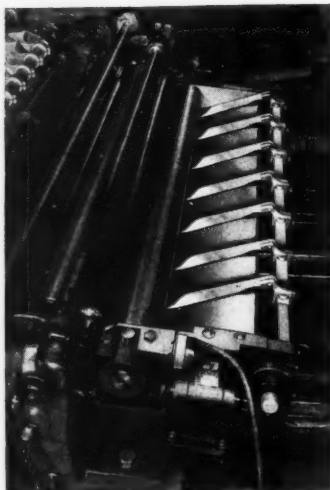
Whatever your printing problems may be, the Research and Development Laboratories of S & V are always at your command . . . Merely contact the plant nearest you.

Sinclair and Valentine Co.

MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK 27, N. Y.

ALBANY • BALTIMORE • BIRMINGHAM • BOSTON • CHARLOTTE • CHICAGO • CLEVELAND • DALLAS • DAYTON
DENVER • DETROIT • HOUSTON • KALAMAZOO • KANSAS CITY • LOS ANGELES • MEXICO CITY • NASHVILLE • NEW HAVEN
NEW ORLEANS • PHILADELPHIA • PORTLAND, ORE. • SAN FRANCISCO • SAVANNAH

ORTLEB Ink Agitators Save Time and Money, Give Better Ink Distribution!



Miller Major with motor-driven agitator

THOUSANDS of Ortleb Ink Agitators are increasing profits and improving work on all sizes of automatic, flat-bed, off-set and rotary presses. They pay for themselves quickly by saving waste and increasing production. They are easily installed on any standard or special press. Consider the following advantages:

- Permits use of heavy-bodied inks.
- Prevents ink from "backing away" from fountain roller.
- Uniformity of color is assured.
- Ends hand stirring of ink in fountain.
- This is a manpower-saving device.
- No culling out of off-color sheets.
- Gives you better quality printing.

Ortleb Ink Agitators will not only improve distribution and maintain uniformity of color on every sheet produced, but are so perfect and so automatic in their operation, they leave the pressman free to concentrate on his makeready or other work on another press. Loss of time, waste motion and the stopping of important work to "give the ink a stir" is now a thing of the past. Write for prices.

ORTLEB Machinery Company

3818 LACLEDE AVE.
ST. LOUIS 8, MO.

Ortleb Ink Agitators are made co-operable with the press; a number of models are motor driven.

Levelcoat^{*} PRINTING PAPERS



Distributed by

ALABAMA	..... Sloan Paper Company
Birmingham	..... Sloan Paper Company
ARIZONA	..... Blake, Moffitt & Towne
Phoenix	..... Zellerbach Paper Company
Tucson	..... Blake, Moffitt & Towne
ARKANSAS	..... Arkansas Paper Company
Little Rock	..... Arkansas Paper Company
CALIFORNIA	..... Zellerbach Paper Company
Eureka	..... Blake, Moffitt & Towne
Fresno	..... Zellerbach Paper Company
Long Beach	..... Blake, Moffitt & Towne
Los Angeles	..... Zellerbach Paper Company
Oakland	..... Blake, Moffitt & Towne
Redding	..... Zellerbach Paper Company
Sacramento	..... Zellerbach Paper Company
San Bernardino	..... Blake, Moffitt & Towne
San Diego	..... Zellerbach Paper Company
San Francisco	..... Blake, Moffitt & Towne
San Jose	..... Zellerbach Paper Company
Santa Rosa	..... Blake, Moffitt & Towne
Stockton	..... Zellerbach Paper Company
COLORADO	..... Carpenter Paper Company
Denver	..... Carpenter Paper Company
Pueblo	..... Carpenter Paper Company
CONNECTICUT	..... The Bourke-Eno Paper Co., Inc.
Hartford	..... Bulkeley, Duntun & Co., Inc.
West Haven	..... Bulkeley, Duntun & Co., Inc.
DISTRICT OF COLUMBIA	..... The Barton, Duer & Koch Paper Co.
Washington	..... The Barton, Duer & Koch Paper Co.
FLORIDA	..... Knight Brothers Paper Company
Jacksonville	..... Knight Brothers Paper Company
Miami	..... Knight Brothers Paper Company
Orlando	..... Knight Brothers Paper Company
Tallahassee	..... Knight Brothers Paper Company
Tampa	..... Knight Brothers Paper Company
GEORGIA	..... Sloan Paper Company
Atlanta	..... Sloan Paper Company
IDAH0	..... Blake, Moffitt & Towne
Boise	..... Zellerbach Paper Company
ILLINOIS	..... Berkshire Papers, Inc.
Chicago	..... Chicago Paper Company
Chicago	..... Midland Paper Company
INDIANA	..... Crescent Paper Company
Indianapolis	..... Crescent Paper Company
IOWA	..... Carpenter Paper Company
Des Moines	..... Carpenter Paper Company
Sioux City	..... Carpenter Paper Company
KANSAS	..... Western Newspaper Union
Topeka	..... Western Newspaper Union
Wichita	..... Western Newspaper Union
KENTUCKY	..... The Chatfield Paper Corp.
Louisville	..... The Chatfield Paper Corp.
LOUISIANA	..... Louisiana Paper Co., Ltd.
Baton Rouge	..... The D and W Paper Co.
New Orleans	..... Louisiana Paper Co., Ltd.
Shreveport	..... Louisiana Paper Co., Ltd.
MAINE	..... Carter, Rice & Company Corp.
Augusta	..... Carter, Rice & Company Corp.
MARYLAND	..... Baltimore Paper Company, Inc.
Baltimore	..... Baltimore Paper Company, Inc.
MASSACHUSETTS	..... Carter, Rice & Company Corp.
Boston	..... Bulkeley, Duntun & Co.
Springfield	..... Charles A. Esty Paper Company
Worcester	..... Charles A. Esty Paper Company
MICHIGAN	..... Seaman-Patrick Paper Co.
Detroit	..... Carpenter Paper Company
Grand Rapids	..... Carpenter Paper Company
MINNESOTA	..... Carpenter Paper Company
Minneapolis	..... Carpenter Paper Company
St. Paul	..... Carpenter Paper Company
MISSISSIPPI	..... Jackson Paper Company
Jackson	..... Newell Paper Company
Meridian	..... Newell Paper Company
MISSOURI	..... Carpenter Paper Company
Kansas City	..... Beacon Paper Company
St. Louis	..... Shaughnessy-Kniep-Howe Paper Co.
St. Louis	..... Tobey Fine Papers, Inc.

MONTANA	..... Carpenter Paper Company
Billings	..... Carpenter Paper Company
Butte	..... Carpenter Paper Company
Great Falls	..... Carpenter Paper Company
Missoula	..... Carpenter Paper Company
NEBRASKA	..... Carpenter Paper Company
Lincoln	..... Carpenter Paper Company
Omaha	..... Carpenter Paper Company
NEVADA	..... Zellerbach Paper Company
Reno	..... Zellerbach Paper Company
NEW JERSEY	..... J. E. Linde Paper Company
Newark	..... J. E. Linde Paper Company
NEW MEXICO	..... Carpenter Paper Company
Albuquerque	..... Carpenter Paper Company
NEW YORK	..... Hudson Valley Paper Company
Albany	..... A. Price & Son, Inc.
Brooklyn	..... Hubbs & Howe Company
Buffalo	..... Baldwin Paper Company, Inc.
New York	..... Bulkeley, Duntun & Co., Inc.
New York	..... The Canfield Paper Co.
New York	..... Forest Paper Company, Inc.
New York	..... J. E. Linde Paper Company
New York	..... A. Price & Son, Inc.
New York	..... Royal Paper Corporation
Rochester	..... Paper Service, Inc.
Syracuse	..... Paper Service, Inc.
Troy	..... Troy Paper Corporation
NORTH CAROLINA	..... Dillard Paper Company
Charlotte	..... Dillard Paper Company
Greensboro	..... Dillard Paper Company
NORTH DAKOTA	..... Western Newspaper Union
Fargo	..... Western Newspaper Union
OHIO	..... The Milcraft Paper Company
Akron	..... The Chatfield Paper Corporation
Cincinnati	..... The Milcraft Paper Company
Cleveland	..... The Petrequin Paper Company
Columbus	..... The Scioto Paper Company
Toledo	..... The Ohio & Michigan Paper Co.
OKLAHOMA	..... Carpenter Paper Company
Oklahoma City Carpenter Paper Company
Tulsa Tayloe Paper Company of Oklahoma
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Portland Zellerbach Paper Company
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RHODE ISLAND Carter, Rice & Company Corp.
Providence Carter, Rice & Company Corp.
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Greenville Dillard Paper Company
TENNESSEE Bond-Sanders Paper Co.
Chattanooga Southern Paper Company, Inc.
Knoxville Tayloe Paper Company
Nashville Bond-Sanders Paper Co.
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Dallas Carpenter Paper Company
El Paso Carpenter Paper Company
Fort Worth Carpenter Paper Company
Harlingen Carpenter Paper Company
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Lubbock Carpenter Paper Company
San Antonio Carpenter Paper Company
UTAH Zellerbach Paper Company
Salt Lake City	..... Zellerbach Paper Company
VIRGINIA	..... Cauthorne Paper Company
Richmond	..... Cauthorne Paper Company
WASHINGTON	..... Blake, Moffitt & Towne
Seattle	..... Zellerbach Paper Company
Seattle	..... Blake, Moffitt & Towne
Spokane	..... Zellerbach Paper Company
Spokane	..... Blake, Moffitt & Towne
Tacoma	..... Zellerbach Paper Company
Tacoma	..... Zellerbach Paper Company
Walla Walla	..... Zellerbach Paper Company
Yakima	..... Zellerbach Paper Company
WISCONSIN	..... The Bauer Paper Company
Milwaukee	..... The Bauer Paper Company

EXPORT AGENTS

American Paper Exports, Inc., New York, U. S. A.
Cable Address: APEXINC—New York

^{*}T. M. REG. U. S. PAT. OFF.

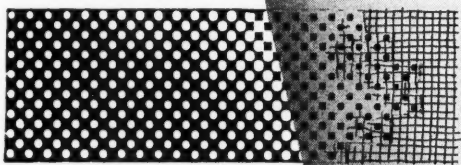
KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN

122 East 42nd Street, NEW YORK 17
155 Sansome Street, SAN FRANCISCO 4

8 South Michigan Avenue, CHICAGO 3
22 Marietta Street, N. W., ATLANTA 3

For the margin of difference
that distinguishes your printing...

Pick the paper that's Pick-Resistant



One test of a fine printing paper is its ability to reproduce brilliance and depth in either monotone or multicolor. That's where *pick-resistance* counts... and where Levelcoat* printing papers excel. For in Levelcoat, a special combination of coating materials and base stock provides pick-resistance to an exceptional degree. Add this important printing quality to Levelcoat brightness... smoothness... runability. You then see why, in choosing any printing paper, it's wise to look at Levelcoat. And to *pick the paper that's pick-resistant*—for that margin of difference that distinguishes your printing.



Levelcoat papers are made in these grades: Trufect*, Multifect*, and Rotofect*.

KIMBERLY-CLARK CORPORATION, NEENAH, WISCONSIN

*T. M. REG. U. S. PAT. OFF.

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

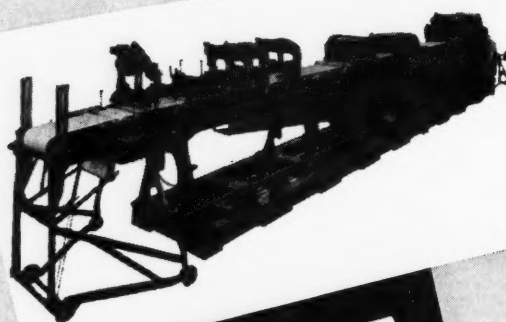
**GET
PROMPT
DELIVERY**

ON A **NEW ERA** **MULTI-PROCESS PRESS**

**... PRINT AND FABRICATE
IN ONE OPERATION**

Now, no more waiting for a fast, dependable New Era Multi-Process Press. More plentiful materials and stepped-up production assure prompt delivery, same as pre-war. Besides, you get a press of pre-war quality plus outstanding, new features designed by New Era to help you turn out more work at less cost and with extra profits.

Find out how New Era Multi-Process Presses do 14 jobs in one inline operation. Write today for Bulletin No. 11!



NEW ERA
MANUFACTURING CO.
371 - 11th AVENUE
PATERSON 4, NEW JERSEY

5486

YOU **PROFIT** BY THE **WELL-TAILORED LOOK**

Neat closures. A rich-looking finish. Well cut lines. These are some of the features that keep Kensington Clasp envelopes moving off your shelves—fast. And not only appearance, but **DEPENDABLE STRENGTH** and **GOOD PRINTING QUALITIES** as well. This Kensington quality has been established for over a half century by using only the finest materials.

Available in Brown Kraft, GREYTEX* and Extra-Strong Manila, in a complete range of sizes. See your paper merchant today or write direct to Kensington, Conn., or 4711 Foster Avenue, Chicago 30, Ill.

*GREYTEX—A rich, pearl grey kraft.



KENSINGTON CLASP ENVELOPES

THE AMERICAN PAPER GOODS CO.

Kodak Fluorescent Water Colors are available from your Kodak Graphic Arts dealer in sets of twenty colors, either in one-ounce jars or in one-quarter-ounce jars.

**FOR
MAXIMUM
SALES
RETURN
FROM
ARTWORK**



Use Kodak Fluorescent Water Colors

In the production of many books, book jackets, and direct mail pieces, the cost of water-color artwork and four-color process printing plates represents a substantial portion of your client's investment in the job. And, in today's market, where production economy without sacrifice of quality is vital, the Kodak Fluorescence Process is being used by many publishers and advertisers not only to reduce the investment in color work but, also, to improve dramatically the quality of the printed reproductions.

These publishers and advertisers are finding that they are also getting faster delivery of four-color process printing plates from water-color artwork prepared with Kodak Fluorescent Water Colors.

In today's competitive market, make sure your clients know the advantages of using the Kodak Fluorescence Process. Using Kodak Fluorescent Water Colors will insure that art-

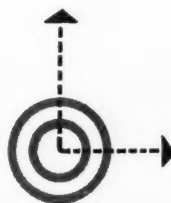
work prepared by your own or your clients' artists is keyed to standard process printing inks. Furthermore, such artwork is capable of more faithful reproduction by letterpress, lithography, or gravure.

For more detailed information about the Kodak Fluorescence Process and how it can help you get the maximum return in quality for your—and your clients'—investment in four-color reproduction from water-color artwork, write a postcard today to Rochester. At your convenience, a Kodak technical representative will be glad to call at your office to give you specific details.

Address a postcard, with your name and address on it, to Department 8, Eastman Kodak Company, Rochester 4, N.Y., for your free copy of this full-color booklet, "The Kodak Fluorescence Process for Automatic Color Correction."



Kodak Fluorescent Water Colors can be used by any experienced artist. They require no special equipment and only a slight change in technique.



GRAPHIC ARTS DIVISION
EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

Kodak

"Know-How" ... the Fourth Dimension



To make sure that Blatchford metal meets every measurable requirement of a top quality type metal, it is subjected to regular tests in our laboratories. The degree of purity of the basic metals in the alloy, the exact percentage of each ingredient, the tensile strength, elongation, melting point, hardness and other properties are precisely determined. By the use of tests we know that every batch of Blatchford Metal exactly matches a predetermined par.

But, the test of use on the job in the shop is far more likely to reveal Blatchford's inherent quality to the user than is a list of laboratory "Bertillon measurements". The compositors, the stone hands, the proofers, the stereotypers, the pressmen, see Blatchford Metal in action—melt it, mold it, prove it, "lock" it, print it—and rate it tops.

To earn the high regard in which Blatchford is held in the trade, a metal must have more than length, breadth and thickness, so to speak. It must have a fourth dimension—the extra something put there by know-how in manufacture. Produced with the savvy that comes of nearly a century's metal-mixing experience, is it any wonder that the trade finds in Blatchford the "extra something" in the extra quantity that makes this metal a stand-out in performance?



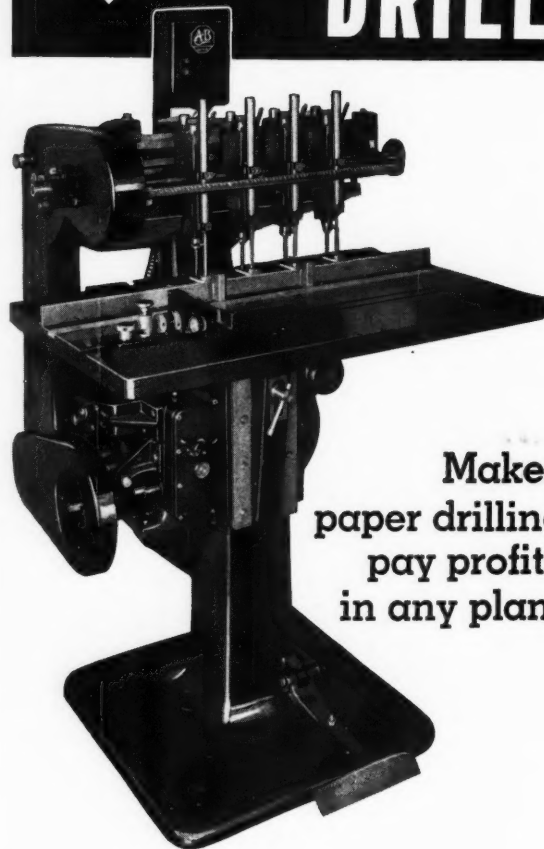
National Lead Company

Baltimore, Chicago, Cincinnati, Cleveland, Pittsburgh, St. Louis • National Lead Co. of Mass., Boston • E. W. Blatchford Co., New York • Morris P. Kirk & Son, Inc., Los Angeles • American Lead Corp., Indianapolis • Georgia Lead Works (div. of Cincinnati Branch), Atlanta.



METAL

THE MULTIPLE SPINDLE DRILL



**Makes
paper drilling
pay profits
in any plant**

TODAY'S outstanding multiple drill. Produces up to 8 holes simultaneously. Automatic table lift with swift return yields high production speed and ease of operation. Combination gauge with micrometer adjustments for ordinary drilling or bookkeeping systems. Easy to set up. Each drill head has its own built-in wrench. No extra tools needed for any setting up or locking operation anywhere on this machine. Dead-on accuracy certain. Gooseneck design permits handling any size sheet. An all-around performer . . . it can be equipped to do every kind of slitting, slotting and drilling. • Simple, speedy, accurate . . . replete with many exclusive features to promote time-saving and build production. Get all the details. Analyze! Compare! Weigh the facts! And you, too, will choose this unequalled paper drill. Write for literature now.

NYGREN-DAHLY Co.

1422-32 ALTGELD ST. CHICAGO 14, ILL.



The Indian With **SCOTCH** Blood

● This month the Chillicothe Indian is wearing a kiltie symbolizing that his brand of paper is close to the hearts of frugal buyers.

Not that Chillicothe Offset is a cheap sheet—it isn't. It's a quality paper—the ideal foundation for a quality sales story. Cost conscious advertising production folks favor Chillicothe Offset because its closely controlled moisture content leads to carefree press runs without constant and costly adjustments or excessive spoilage. Most pressmen say they run it without hanging and are untroubled by shrink, stretch, curl, or lint.

It's the perfect shade of white for simple jobs or the

most intricate color runs. It adds to the impact of each sales message.

Chillicothe Offset invites realistic reproduction without exacting a premium in printers' skill.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

**LOGAN AND ADENA OFFSET AND BOOK
CHAMOIS TEXT • CHILLTINTS
GREETING CARD PAPETERIES**

—ask us about them

"Chillicothe Papers  *make the best impression"*
THE CHILlicothe PAPER CO.

CHILlicothe, OHIO

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



**Speed Up Your Production
With The Craftsman
Line-up and Register
Tables**

One of a complete line of Craftsman Line-up and Register Tables

YOU can speed your production and step up profits with the Craftsman Line-up and Register Table for this versatile table saves line-up time, assures hairline register, and helps eliminate errors and waste all the way from the start of a job through the bindery.

Use Craftsman for making layouts, strike sheets, stick-up sheets, lining up press sheets, and registering color work... all with blueprint accuracy. Five standard sizes, with working surface of table 25" x 38", 39" x 51", 46" x 66", 51" x 76", or 62" x 84".

Send for the



Catalog today

CRAFTSMAN LINE-UP TABLE CORPORATION · WALTHAM, MASS.

George H. Charnock, Jr., Gen. Mgr.

PHILADELPHIA: Thomas R. Gallo, 1311 Widener Bldg.

CHICAGO: Paul M. Nahmens, 719 S. Dearborn Street

**Many New Features Have Been Added
To Craftsman Tables. Get Latest Catalog.**

Use this Coupon Today

Craftsman Line-up Table Corp.
57 River St., Waltham 54, Mass.

Without obligation, please send me your Catalog of Craftsman Line-up and Register Tables.

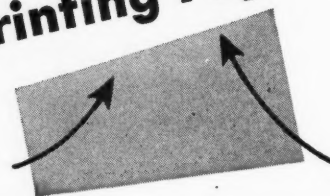
Name.....

Company.....

Address.....

prescription for profit---

Rx: TROJAN Gummed Printing Papers



● In response to requests for a gummed paper suitable for printing drug labels, a Detroit paper merchant analyzed the job requirements and recommended Trojan #420, an English Finish gummed paper receptive to the fine printing encountered in this type of work. Suitable for writing upon with ink, Trojan #420, like all Trojan Gummed Printing Papers, is easy and profitable to work with.

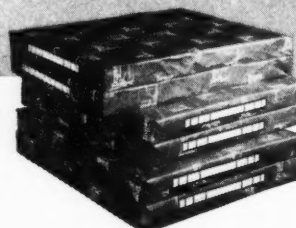
Trojan #420 is the answer to just one gummed printing paper problem. In the complete line of Trojan Gummed Printing Papers, you'll find the answers for every problem. Your Trojan paper merchant is ready to help you select the right gummed printing paper (Trojan, of course!) for fast, profitable press runs on every seal, label and sticker printing job.



Turn to Trojan Today!

THE GUMMED PRODUCTS

COMPANY



Offices • TROY, OHIO • MILLS
Chicago • Cincinnati
Cleveland • Detroit
Los Angeles • New York
Philadelphia • St. Louis

BOMAC

*for better
Bookbinding*



POWER AND TREADLE MULTI-DUTY PERFORATOR

The power or treadle operated machine has been developed to meet the varying needs of every type of printer. Designed basically as a perforator, it is equally as efficient on punching for all types of shape cutting or standardized forms. It can also be used for cornering, round cornering and index cutting. Many other operations can also be done on this machine with special tools made to suit the job, and there are probably 100 different applications to which it can be put in modified forms specially made for the purpose. The power machine is made in any width from 12" to 30" and larger models are made to special order. Supplied with either a clutch mechanism or a hydraulic mechanism.

ROTARY BOARD CUTTER

Constructed entirely of steel. Fitted with ball or roller bearings. Replace-

ments effected without dismantling. Semi-Automatic feed. Adjustable gate which allows any thickness of material to be fed automatically. Will cut anything from tissue to $\frac{1}{4}$ " mill board. Supplied complete with built-in motor, starter, clutch, flywheel and seven pairs of spring loaded knives.

PUSH BUTTON OPERATED HYDRAULIC CUTTER

Modern to the last nut, this Bomac-Thompson Cutter will revolutionize your cutting operations. One man operates the machine with simple, safe push button action—no switches, levers or handles. Mishandle it and the knife returns to the open position without completing the stroke. Ram pressure is adjustable and pre-set exactly to your job by means of a small graduated disc. The Bomac-Thompson Cutter reduces operator fatigue, cuts down production costs. It's slicker and quicker.

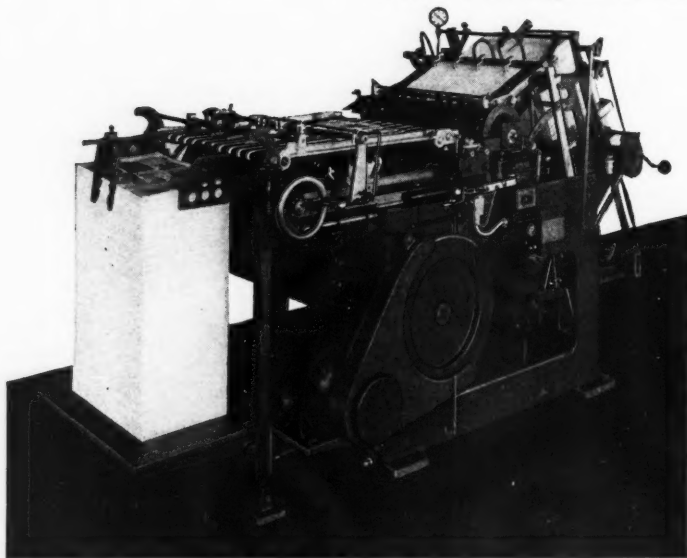
BOMAC MACHINERY CORPORATION Peoples Bank Buildings, Passaic, New Jersey

THERE'S A BOMAC MACHINE FOR EVERY JOB IN QUALITY BOOKBINDING

Please Mention THE INLAND PRINTER When Writing To Advertisers

111

In Big Shops and Small Shops
USE
THE BANTHIN AUTOMATIC 13x20 CYLINDER PRESS
For Fine Printing — For Fast Printing



Net Weight 2500 Pounds

The modern versatile Banthin Press helps cut overhead in any shop. It produces fine color jobs or quick commercial jobs on time. It is economical to operate. Easily handles any stock from onion-skin to 4-ply board.

ADVANCED DESIGN

Compare this press. These features alone make it outstanding:

1. Simple suction feeder
2. Superior ink distribution
3. Great impressional strength
4. Quick make-ready
5. Two automatic stops for complete protection.

The Banthin assures increased production (2200-3800 IPH), dependable performance, lower costs per job, and customer satisfaction. It helps users maintain strong competitive positions in today's buyer's market.

Write for descriptive circular.

BANTHIN ENGINEERING COMPANY

1849-57 Main Street

Factory and Sales Office

Bridgeport 4, Conn.

NAZ-DAR

a Symbol of

25 YEARS of LEADERSHIP in the Silk Screen Industry



* Printers who have silk screen departments or those who are contemplating putting in such a department, will do well to purchase their equipment and supplies from NAZ-DAR—recognized headquarters and leaders in the silk screen industry for more than a quarter of a century.

* The Silk Screen Process lends itself ideally to short run jobs, inexpensive color work, gold and silver printing, light colors and dark, decalcomanias, etc.—on paper, cardboard, cellophane, book binders' fabrics, metal, glass or wood.

* Your Silk Screen Department will help to hold customers, as well as adding to shop profits.



Write our Service Department for information on Silk Screen Printing, or for free catalog.

IP8-49

THE NAZ-DAR COMPANY · 469-483 MILWAUKEE AVE., CHICAGO 10, ILL.

NOW COMES

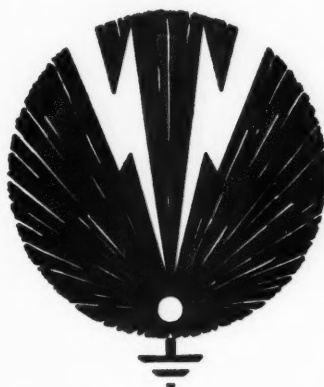
ONSET

Huebner Processes

UNIVERSAL

PRINTING

NEW UNION OF ALL PRINTING METHODS



Lighting New Pathways to Better Business

Understanding Precedes Conviction

Action Starts Orderly Growth to Security and Satisfaction

NEW PRINCIPLES DEFINITELY ESTABLISHED

Better quality
More efficient output
Lower expense

Lighter weight papers
Lower delivery costs
Less costly materials

New Craftsmen Associates Provide Production Stability
In Labor Relationship through

ONSET

HUEBNER LABORATORIES, NEW YORK 17, N. Y.

The Warner & Swasey Co., Cleveland. O., will build the equipment

Making Hay

"Making hay while the sun shines" is an adage that first appeared in print as early as the year 1509. The English language is rich with similar proverbs that apply to human experience. The nugget of wisdom contained in an apt phrase or a compelling parable is an heirloom that never loses lustre from one age to the next. Simple but true ideas abide through their expression in print. Successful advertising depends upon the power of printing to project a good idea in simple but effective terms. A lasting impression upon the consumer is made when ink and fine papers are used to tell the story of a product or service. In choosing a paper for a specific printing purpose, printers and advertisers can make their selection from West Virginia's lines with complete confidence. Skill and integrity in papermaking have been traditions with West Virginia Pulp and Paper Company's craftsmen for more than a half century.

"West Virginia Inspirations for Printers", the Company's publication, shows you how to "make hay" through many uses for fine papers. Free upon request, Number 177 offers fresh, sparkling ideas in basic design and contemporary advertising illustration. Obtain this issue by writing or 'phoning to your nearest West Virginia Distributor, or to any of the addresses listed below.

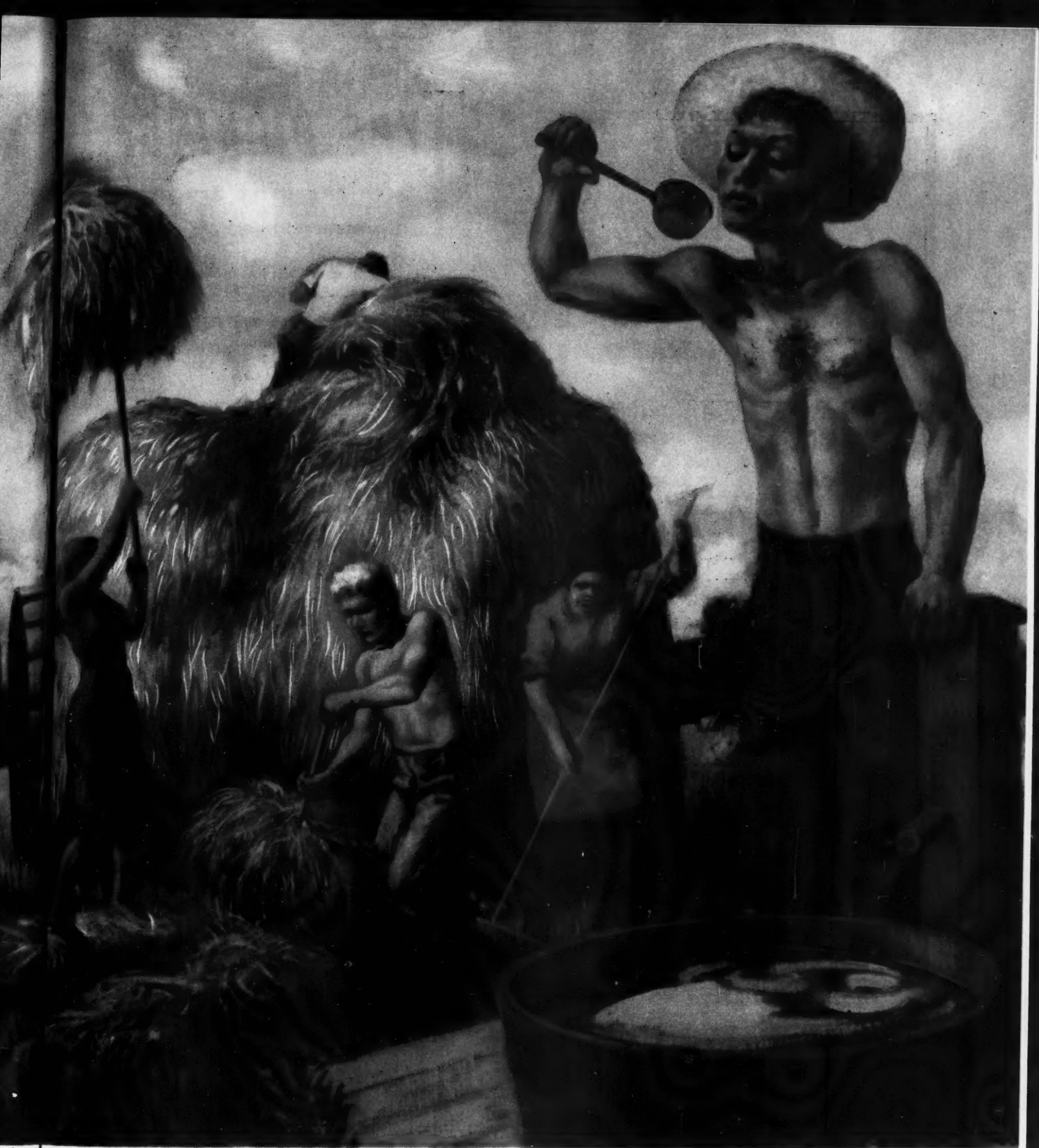
Cover Artist

Philadelphia born John De Martelly is equally capable in oil, water color, etching and lithography. His training at the Carnegie Institute and the Pennsylvania Academy of Fine Arts was followed by study at the Belle Arts in Florence, Italy and the Royal College of Arts in England. A "discovery" of Thomas Benton, he has achieved distinction for his vigorous portrayal of the passing scene in America. His work is included in many major collections, museums and art institutions throughout the country.



230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
Public Ledger Building, Philadelphia 6
503 Market Street, San Francisco 5

West Virginia Pulp and Paper Company



While the Sun Shines, by John De Martelly. From the Associated American Artists, New York

West Virginia

Inspirations

for Printers 177

THE
PRODUCT OF NEARLY A HALF
CENTURY OF SPECIALIZATION

KIMBLE

CUSTOM-BUILT MOTORS



KIMBLE ELECTRIC
Division of Nimble Printing Press & Mfg. Co.
2846 MT. PLEASANT STREET
BURLINGTON, IOWA
DISTRIBUTED BY: AMERICAN
TYPE FOUNDERS

TYPE PICKING

*Is an expensive practice
at present composition costs*

We can help eliminate this costly operation through the use of our efficient Sorts System and fast delivery service.

Our dealers throughout the country can supply you with most of your requirements.

If there isn't one near you, write direct. All orders are shipped the same day they are received.

12 minutes
wasted in hunting for
sorts will buy a pound
of the most expensive
type we manufacture!

BALTIMORE
TYPE *Baltotype*
15 S. FREDERICK ST.
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Greetings . . .



TO THE
**INTERNATIONAL CLUB OF
PRINTING HOUSE CRAFTSMEN**

H.D. ROOSEN CO., Inc.
PRINTING AND LITHOGRAPHIC INKS
OF MATCHLESS COLOR VALUES

Division Columbian Carbon Co., 41 East 42 St., New York 17, N. Y.
Main Plant: Foot of 20th and 21st Streets, Brooklyn, New York

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100 So. Gay St.

MEXICO, D. F.
Jose Marie Izazaga No. 99
Sanchez & Cia
Antes San Miguel

HAVANA, CUBA
Inquisidor No. 513-515

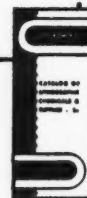
... A MUST
IN PRESS ROOM and PLATE ROOM

LITH-KEM-KO OFFSET CHEMICALS

Everywhere, offset lithographers are getting to know the value of LITH-KEM-KO CHEMICALS in their plate and pressrooms. They have come to rely on the fine qualities and easy working merits of these chemicals. We know you'll like them too. For complete information a new catalog of LITH-KEM-KO CHEMICALS has been prepared.

SEND FOR YOUR COPY TODAY

**LITHO CHEMICAL
& SUPPLY CO. Inc.**
46 HARRIET PLACE
LYNBROOK, LONG ISLAND



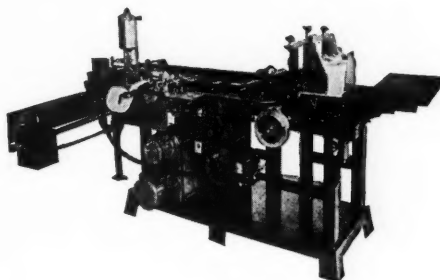


103,000,000 PUBLICATIONS ARE MAILED MONTHLY BY

CHESHIRE MAILING MACHINES

**AUTOMATICALLY CUT AND ATTACH YOUR
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SPEEDS AND LOWER COSTS**

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. . . When you think of fine
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The Falco line of completely *rebuilt* and
*guaranteed used printing machinery and
equipment* assures you years of satisfactory
service.

Your inquiry for the finest rebuilt equipment available will
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**DOES
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- 3 Motors
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**SAWS, TRIMS,
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Precisioned
Plates Save
Press Time

WRITE FOR
DETAILS AND
FOR COMPLETE
CATALOGUE OF
OUR LINE

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KALAMAZOO, MICH.
13 F

A
MACHINE
DELUXE



Compare CARBON PAPERS

... and
you're sure
to choose



**ONE-TIME
CARBON PAPERS**

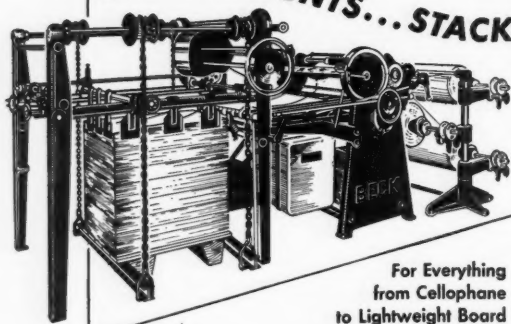
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ACE CARBON PAPERS deliver clean, clear and sharp impressions — by actual job experience. Try Ace Redback Pencil Carbons for salesbooks, bills of lading, and order books. Try Ace One-Time Carbons for snap-out forms, manifold forms, invoices, etc. There's your proof! Yes, you'll find the quality and service you demand.

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664 Commonwealth Ave., Boston 15, Mass.

CUTS... COUNTS... STACKS



For Everything
from Cellophane
to Lightweight Board

BECK Automatic ROLL SHEET CUTTER

Stops waste with electric eye that maintains accurate register control. Stacks neatly with sheet piler and automatic lowering table. Your printing and lithograph stocks are cut faster, counted and stacked with greater ease by a Beck Sheet Cutter. Write for details on Beck's top production, lower costs.

CHARLES BECK MACHINE CORPORATION

412 N. 13th Street, Philadelphia 8, Pa.

NUMBERING JOBS ARE MADE EASY

WITH

ROBERTS

**TYPOGRAPHIC
NUMBER MACHINES**



Lock these machines in your chase with type to automatically number checks, salesbooks, order blanks and the host of other numbering jobs now available. Once your composition is completed, and your press set in operation, these machines automatically do the counting and printing for you. The low cost of these machines is quickly repaid by the added work that your press is able to do.

TRADE IN your present machine for a 10% allowance against a trouble free new one.

5 Wheel capacity...\$17.50

6 Wheel capacity...\$19.50

ROBERTS NUMBERING MACHINE CO.,

700 JAMAICA AVENUE, BROOKLYN 8, N. Y.

3 COLORS IN 1 RUN ON MIEHLE 46" HI-SPEED AUTOMATICS WITH WESTERN'S THIRD-COLOR UNITS!

Label and Specialty
Printers Up Profits!

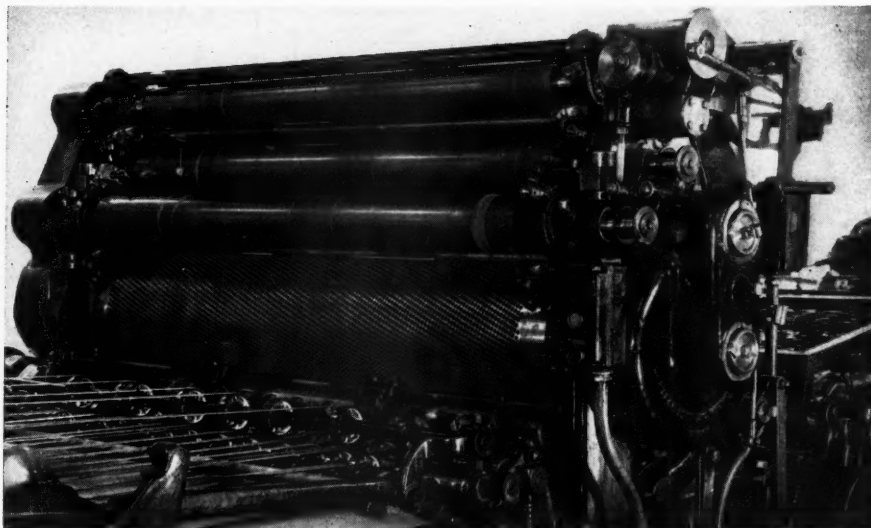
UNIT NOW APPLIES TO
OLD OR NEW MIEHLES

Now available for new chain-delivery, high speed Miehle 46—as well as various models with extension deliveries—the Western Third-Color Unit is piling up profits for dozens of label, carton and specialty printers. It is a complete printing unit which becomes an integral part of the press. Lets you handle two or three colors on one run—up to 6 colors in two runs.

Write your problem. For you, too, the unit may be the answer for lower costs, better profits. No obligation.


**WESTERN
PRINTING
MACHINERY CO.**

3519 N. SPAULDING AVE., CHICAGO 18 . . . DESIGNERS AND BUILDERS OF SPECIAL PRINTING PRESSES, BOOK PRESSES AND FOLDERS



**HONEY-COMB PLATE CYLINDER BASE IS A
PROFIT-MAKER ON ANY ROTARY PRESS . . .**

Used with Blatchford Hooks the honeycomb cylinder is the fast, modern way of mounting plates. We honeycomb your present cylinders for much less than the cost of replacement cylinders.

**SAVE TIME, REDUCE COSTS,
GET BETTER PRINTING
WITH  IRON FURNITURE**

Modern efficiency methods require the use of the fewest possible pieces of accurate iron furniture in each form. Choose fonts or sorts from the M & W stock list of some 200 sizes, so that you may save labor and time in each lock-up. Font schemes and price lists of furniture and other composing room products are yours for the asking.

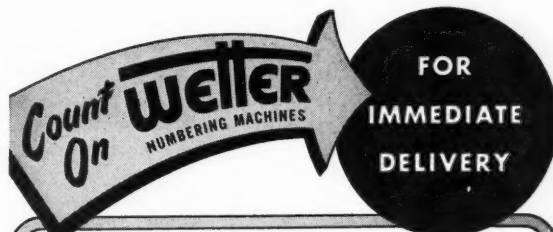


**Morgans
& Wilcox**

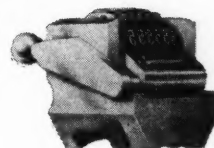
MANUFACTURING COMPANY

MIDDLETOWN, N. Y.

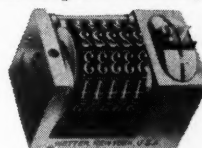
Printers Supplies Since 1878
Dealers in Principal Cities



We appreciate your waiting for Wetter Numbering Machines. Once again they are in stock and you can order your Wetter today—get delivery right away.



Whether you need new numbering machines for your old presses or to round out your new equipment, you'll find a complete line of Wetter machines for either rotary or flat bed presses to meet your exact requirements. It will



pay you to count on Wetter for dependable service when it comes to numbering for profit. Send for free descriptive folder today.

wetter

NUMBERING MACHINE COMPANY
Atlantic Ave. & Logan St., Brooklyn 8, N. Y.

5462

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Your Harris-Seybold equipment can be made like new, with "factory-grade" rebuilding. Well-known Harris-Seybold standards of quality are maintained throughout. Why not get the finest job?

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Complete restoring of cutters, paper drills and mill trimmers—with "factory know-how".



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Cylinders ground, key units overhauled, or complete rebuilding by skilled craftsmen.



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Printing books? . . . Catalogs?

Have them bound by BROCK and RANKIN

1. Well bound books and catalogs look better . . . *worth* the money and *worthy* of your house.
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3. Those features that *add so much* to the dignity and usefulness of books and catalogs . . . *cost you no more*.

Complete facilities and suggestions to help you determine the style of binding you should use are yours for the asking.

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for More Than Fifty Years*

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FOR ALL NUMBERING REQUIREMENTS

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BOY



SMALLEST
STOCK MACHINE MADE

BLUE BOY



ALL STEEL
"BLUED LIKE A GUN"

STANDARD



HIGH SPEED
SAFETY LOCK PAWL

BIG BOY



ANY SPEED
ANY PRESS

AT ALL DEALERS

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ATLANTIC AND SHEPHERD AVES., BROOKLYN 8, N. Y.
BRANCH — 105 WEST MADISON STREET, CHICAGO 2, ILL.

ADD — PMC FLINKERS

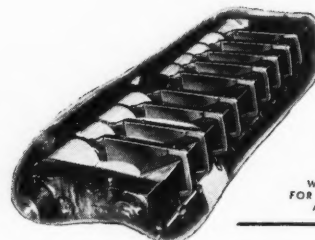
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DIVIDE — YOUR FOUNTAINS — they will

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MULTIPLY — YOUR PRESSROOM PROFITS

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FOR INFORMATION
AND PRICES

THE PRINTING MACHINERY COMPANY
436 Commercial Square—Cincinnati 2, Ohio
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INK PROBLEMS SOLVED HERE!

Join many of the nation's finest lithographers and printers who have turned to Triangle Ink . . . and Triangle Service . . . and found them unbeatable for sheer results.

You'll find the working characteristics of our inks, as well as their quality, a big aid to better printing production. Add to this our well known cooperative and experienced service, and discover, as so many already have . . . that it pays to do business with Triangle.

Get in touch with us today.



TRIANGLE

Ink and Color Co., Inc.

305 East 43rd Street, New York 17, N. Y.

over 25 years service to fine Lithographers and Printers

The NEW IMPROVED MODEL D AND MODEL E EXTENSION DELIVERY



MODEL D: FACE-UP DELIVERY, VIEW WITH TAPE CARRIAGE DOWN



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\$ECURE INVESTMENT

In hundreds of plants, these modern EXTENSION DELIVERIES are increasing profits.

Write NOW to Dept. I for new illustrated folder.



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FOUNDED 1898

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for COLOR MATCHING ANALYSING CONTROL

The first precise instrument for measuring the quality (color temperature) of the illumination on the subject and making constant light standards possible is the

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COLOR
TEMPERATURE
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There's a money-saving and quality-improving application of the use of SPECTRA in your industry. Send today for complete descriptive literature and prices.



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30 and 36 Point Now Available!

30 and 36 point Brush now available for immediate delivery for the first time at this low price. Sizes from 14 pt. to 48 pt. are in process and will soon be in stock.

30 pt. CAPS, 5A \$4.40 . . . l.c., 12a \$5.00 . . . Complete \$9.40

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Write for Our New Specimen Price Book

PRECISION

CAST TYPE

L. A. Type

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Classified Buyers' Guide

BUSINESS OPPORTUNITIES

● **WELL-EQUIPPED** printing plant in central Florida. Suitable for operation by owner and one man. Competent help available in district. Equipment includes 25 x 38 Babcock, 13 x 20 Bantlin, 10 x 15 Davidson Offset, Cutter, 2 Folders. Complete type assortment, and many extras. Purchase price \$12,500. Buy now and get established in time for extra business during fall and winter season. For complete inventory and particulars, write Box A-1332, The Inland Printer, Chicago, Ill.

● **OPPORTUNITY FOR MAN** with experience in commercial printing, stationery and office supplies to acquire partnership in going business in growing community of 16,000 in Virginia, on favorable terms. Must be capable taking over complete management and have 6 to 8 thousand to invest. Field capable in quick expansion. Reply fully in confidence to owner. Box A-1334, The Inland Printer, Chicago 6, Illinois.

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● **CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 80 Franklin St., New York 13, N. Y.

● **WHOLESALE CALENDARS TO PRINTERS. DO YOUR OWN IMPRINTING—FULL LINE. FLEMING CALENDAR CO., 6640 COTTAGE GROVE AVE., Chicago 37.**

EMPLOYMENT SERVICE

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FOR SALE

Send your production samples, let Champlain show you how to do the job — better, faster, more profitably.

Depend On The Leader
CHAMPLAIN CO., INC.
88 LLEWELLYN AVE., BLOOMFIELD, N. J.
CHICAGO OFFICE: 7 W. Madison St., Chicago 2, Ill.
Rotogravure at its best

● **FOR SALE:** An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

FOR SALE (continued)

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OFFERS THESE SENSATIONAL FEATURES:
Made for fast drying summer work. Not affected by humidity. No odor. Brushes easily cleaned in water. Remains flexible summer and winter. Eliminates slicing on Carbon Snap Outs. Carbon sets can be torn. One coat sufficient for most work. Needs no cheese cloth.

TRIAL **\$1.75** SATISFACTION
QUART **GUARANTEED**
BURRAGE GLUE CO.
DEPT. I. 15 VANDEWATER ST.,
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RICHARDS' ORIGINAL SELF-CLEANING PUNCHES
We originated TAPERED THROAT Self-Cleaning Punches. We make all kinds—Tubular, Cup, Steel-Rule. Ask for punch card.

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Kalamazoo, Michigan

● **STEWART'S EMBOSSEING BOARD**—Makes embossing easy. Needs no heating or melting—simply wet it, attach it to tympan and let press run until dry. Sheets 8 1/4 x 9 1/2 inches. \$1.25 a dozen postpaid. Instructions with each package. The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Ill.

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AUTOMATIC Clamp Cutters—Hydraulic.

HOBBS Tri-Power Die Presses, Slitters and Rewinders; Rotary Board Cutters and Scoring Machines.
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SOUTHWORTH Paper Conditioners, Humidifiers, Electric-Eye-Controlled Automatic Skid Lifts, Power Round Corner Cutters, Lightning Speed Envelope Press

HANCHETT Knife-Grinding Machines
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Automatic Collating Machines.
Tipping, Stripping & Gluing Machines
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NEW!



**Stanley
LEVERLOCK**

THE GALLEY LOCK THAT REALLY WORKS!

Will Save You Money!

- ★ Eliminates tie-up of linecast forms
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- ★ Holds securely for handling, shipping
- ★ Holds fine type on its feet for good proofs
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PRINTERS LIKE TO USE IT!

SAMPLE, (8 3/4" Size) AVAILABLE.....\$1.00 POSTPAID

ADDRESS INQUIRY TO

WALTER Y. STANLEY
HASTINGS, MICHIGAN

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Guaranteed O.K.

No. 46 Miehle two-color automatic Model B Intertype
No. 2 Kelly, 24x35
No. 1 Kelly, 22x28
B Kelly Special, 17x22
No. 3 Miehle, 33x46
No. 2 Miehle, 35x50
50" Sheridan New Model Cutter
14 1/2 x 22 C&P Craftsman automatic unit
12x18 Kluge
No. 10 and No. 14 Kidder presses

This represents just a few items of our extensive inventory. Complete list on request.



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TELEPHONE BEEKMAN 3-1791

Miller 27 x 41 Two-Color Auto Clamp Paper Cutters 44", 48" and 74"

Miller Simplex 20 x 26 Press
No. 2 Kelly 22 x 34 Press
Cleveland Auto. Folder 26 x 40

Christensen Gang Stitcher
Miehle Hand Fed Presses 46", 56" Ext. Deliveries
Sheridan (Rowe) Three-Knife Continuous Trimmers

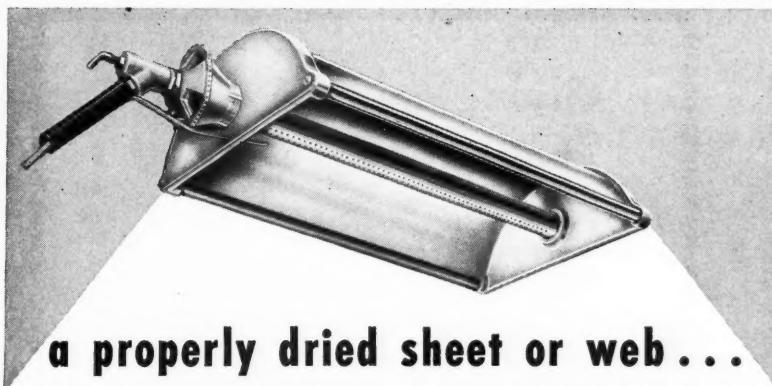
Harris EL 22 x 34 Offset Press

J. SPERO & COMPANY

549 W. Randolph St.,
Chicago 6, Ill.
Phone ANDover 3-4633

• **BOOKBINDERS' MACHINERY:** New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago.

(Continued on next page)



a properly dried sheet or web ... REDUCES OVERHEAD

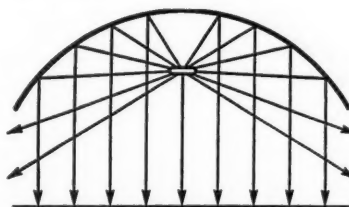
Every owner knows that "smudge" loss comes out of the profits. Your own pressman will tell you more heat is needed. "Get a good heater", he'll say. Here's why we say Herbert Parabolic Heaters are the answer to your problem.

It's ECONOMICAL—The Parabolic curve gives target heat up to 500° with a very minimum of waste. The heat is quick enough to dry the ink without drying out the stock. This means uniform drying . . . and economy.

It's VERSATILE—The Herbert Parabolic Heater is used to condition feeder piles. No hanging, winding or oven drying, prior to feeding. Just use the stock right off the skids.

It's ACCURATE—The four position heat control switch delivers the exact heat for an exacting job.

It's ADAPTABLE—The Herbert Parabolic Heater, either gas or electric model, may be installed on any sheet or web-fed press. It has been designed for your press, your purse, your convenience.



Both gas or electric models . . .
with or without automatic cutoff.

HERBERT

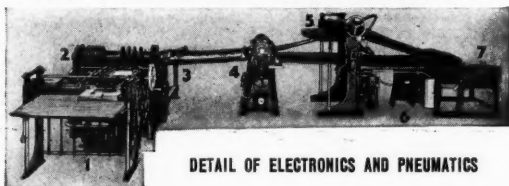
WRITE FOR COMPLETE INFORMATION ABOUT
THE HERBERT PARABOLIC HEATER.

Made in U. S. A. by

Products Inc. 74-32 JAMAICA AVE., Woodhaven 21, N. Y.

THE NEW WAY TO BETTER, FASTER, CHEAPER PERFORATING AND INSERTING

McADAMS ELECTRONIC DUAL L ASSEMBLY



DETAIL OF ELECTRONICS AND PNEUMATICS

- 1-McAdams Feeder
- 2-Rotary Perforator
- 3-McAdams Turn Table
- 4-Rotary Perforator
- 5-McAdams Insertor
- 6-Electronic Control
- 7-McAdams Delivery Jogger

Increase your profits! Simplify check book making and perforating of duplicating forms. Lower the cost of production. Meet all competition. Get volume production and make real money.

McAdams Dual L Assembly is accurately and pneumatically fed to a hair-line. The new electronic turn-table serves the two rotary perforators and perforates two ways of the sheet, and trim and slit if needed.

Insertion of any number of sheets is controlled by a pre-set dial. The entire unit stops for 3 to 10 seconds, permitting removal of completed book and insertion by hand of carbon, covers, etc.

Write for Bulletin I-205, for both Dual L and Single Perforating models.

JOHN McADAMS & SONS, Inc.

Albert Broadmeyer, President

20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.
ESTABLISHED 1842

"PERFORATE TWO WAYS AND INSERT IN ONE FEEDING"

Giving expression to "Craftsmen's" skills

Paper is the background that blends into one composite picture the skills of Craftsmen in every branch of the typographic arts.

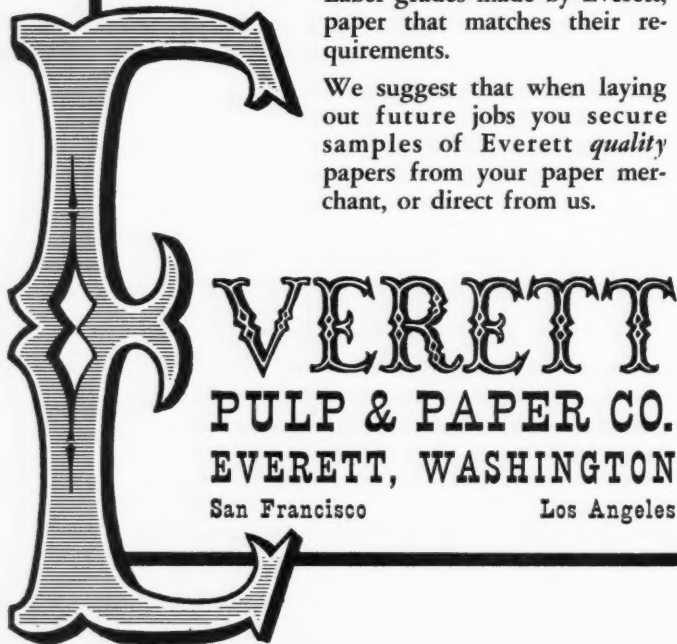
It is the background that gives the fullest expression to the work of typesetters, plate makers, ink manufacturers and pressmen.

For many years leading printing Craftsmen in the West have relied on the uniformity, finish and opacity of Everett papers to help them secure top press performance . . . produce top quality work.

They have found it easy also, to select from the wide range of Book, Offset, Poster and

Label grades made by Everett, paper that matches their requirements.

We suggest that when laying out future jobs you secure samples of Everett *quality* papers from your paper merchant, or direct from us.



Classified Buyer's Guide (continued)
FOR SALE (continued)

Remanufactured and Used Printing Machinery

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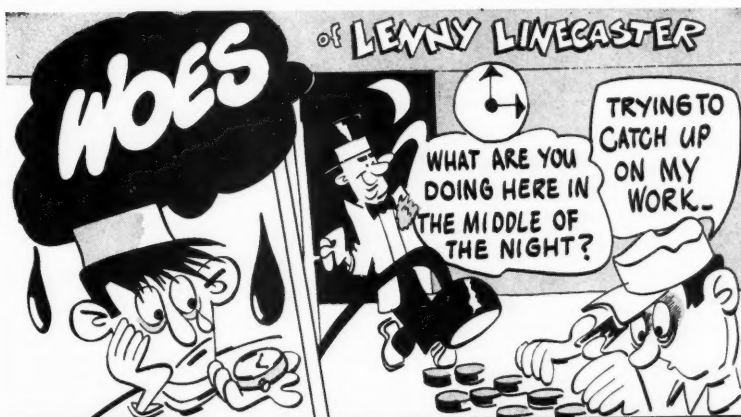
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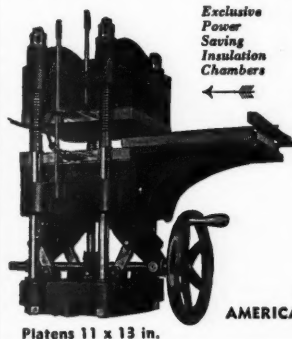
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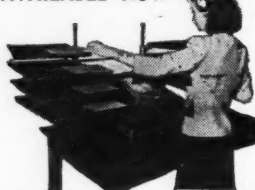
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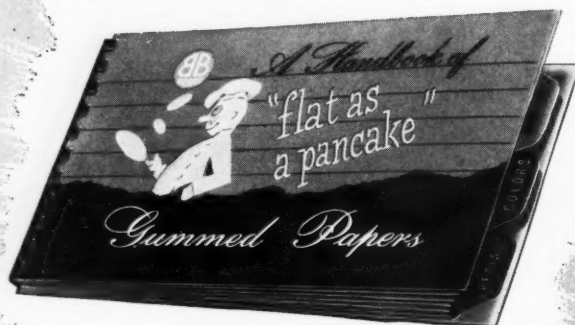
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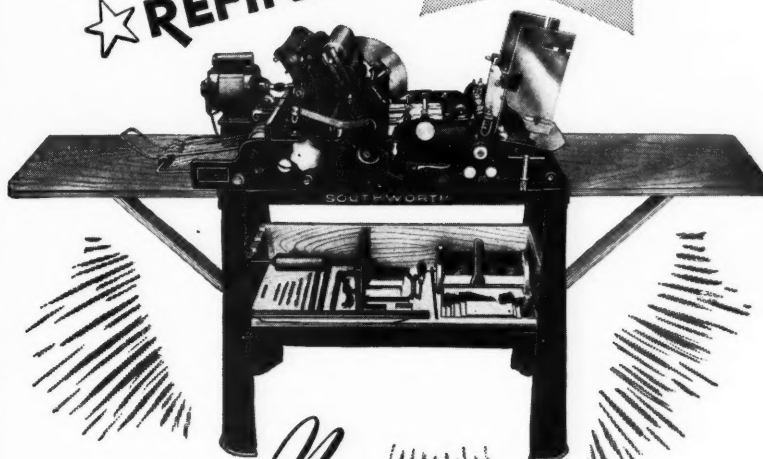
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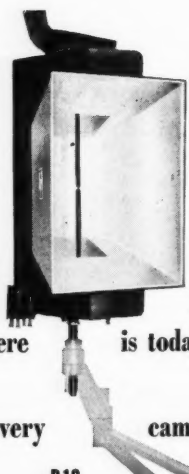
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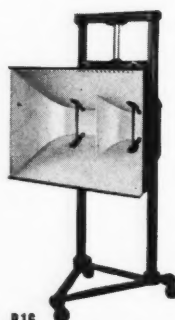
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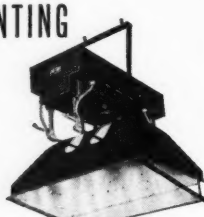
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INDEX TO DISPLAY ADVERTISERS

IN THIS ISSUE

Abrams, M. L., Co.	124
Ace Carton Paper Co., Inc.	118
Acme Type Foundry	130
American Carbon Paper Mfg. Co.	126
American Evatype Corp.	125
American Numbering Machine Co.	120
American Paper Goods Co.	106
American Roller Co.	101
American Steel Chase Co.	125
American Type Founders	17, 18, 37, 39
Amsterdam Continental Types and Graphic Equipment, Inc.	37
Baltimore Type	116
Banthin Engineering Co.	112
Bartz, F. H.	130
Baum, Russell Ernest	3
Beall, Jack, Vertical Service	28
Beck, Charles, Machine Corp.	118
Beckett Paper Co.	27
Benson, N. C., Co.	122
Bomac Machinery Corp.	111
Brock and Rankin	120
Brown-Bridge Mills, Inc.	128
Burrage Glue Co.	122
Central Compounding Co.	127
Challenge Machinery Co.	43
Champion Paper and Fibre Co.	16
Champlain Co., Inc.	28, 122, 126, 128
Chandler and Price Co.	44
Chapman Electric Neutralizer Co.	8
Chemco Photoproducts Co., Inc.	131
Cheshire Mailing Machines, Inc.	117
Chillicothe Paper Co.	109
Consolidated Water Power & Paper Co.	41
Cottrell, C. B., and Sons Co.	15
Craftsman Line-up Table Corp.	110
Cromwell Paper Co.	Inside Back Cover
Dandy Storage File Co.	127
Dexter Folder Co.	13
Dobeckmun Co.	22
Douthitt Corp.	42
Doyle, J. E., Co.	28
Eastern Corp.	102
Eastman Kodak Co.	107
Elco Typographic Service	130
Electric Boat Co.	6
Engdahl Bindery	126
EquusSketches	125
Everett Pulp and Paper Co.	124
Falco Corp.	117, 125
Falulah Paper Co.	25
Fitchburg Paper Co.	19
Fletcher Paper Co.	7
Fox River Paper Corp.	22
Fraser Paper, Ltd.	38

(Continued on next page)

INDEX TO DISPLAY ADVERTISERS IN THIS ISSUE

Graphic Arts Corp. of Ohio	11
Gummed Products Co.	110
Haberule Publishing Co.	28
Hamilton Manufacturing Co.	98
Hammermill Paper Co.	5
Hammond Machinery Builders, Inc.	96
Harris-Seybold Co.	24, 120
Herbert Products, Inc.	123
Hoe, R., & Co., Inc.	40
Huebner Laboratories	113
International Paper Co.	12
International Printing Ink	35, 36
Intertype Corp.	Back Cover
Kimberly-Clark Corp.	104, 105
Kimble Electric	116
L. A. Type	121
Lawson Monotype Machine Co.	31
Lawson, E. P., Co.	Inside Front Cover, 128
Linotype Parts Co.	26
Litho Chemical & Supply Co., Inc.	116
Ludlow Typograph Co.	1
McAdams, John, and Sons, Inc.	123
McLaurin-Jones Co.	9
Macbeth Arc Lamp Co.	130
Megill, Edw. L., Co.	128
Mendes, J. Curry	100
Mergenthaler Linotype Co.	20, 21
Miehle Printing Press & Mfg. Co.	4
Miller Printing Machinery Co.	124
Monomelt Co., Inc.	125
Morgans and Wilcox Mfg. Co.	119
Murphy, J. E., Co.	28
National Lead Co.	108
Nax-Dar Co.	112
Nekoosa-Edwards Paper Co.	32
New Era Mfg. Co.	106
Northern Machine Works	127
Nygren-Dahly Co.	108
Ortleb Machinery Co.	104
Oxford Paper Co.	10
Paper Manufacturers Co.	131
Payne and Craig Corp.	123
Perfection Type, Inc.	127
Photo Research Corp.	121
Printing Machinery Co.	120
Rapid Roller Co.	29
Rathbun and Bird Co., Inc.	121
Richards, J. A., Co.	118, 122, 127
Roberts Numbering Machine Co.	118
Rosson, H. D., Co., Inc.	116
Rosback, F. P., Co.	33
Rouse, H. B., & Co.	99
St. Regis Sales Corp.	30
Scott, Walter, & Co., Inc.	124
Seneca Wire & Mfg. Co.	124
Shinn, Cobb	130
Sinclair and Valentine Co.	103
Southworth Machine Co.	129
Spero, J., and Co.	123
Stanley, Walter Y.	122
Stout, Samuel C., Co.	126
Strathmore Paper Co.	14
Teletypesetter Corp.	97
Ti-Pi Company	129
Tompkins Printing Eqp't. Co. of Detroit	124
Triangle Ink and Color Co., Inc.	121
Type and Press of Illinois, Inc.	127
United States Envelope Co.	34
Universal Jogger Co.	126
Wayne Pump Co.	23
West Virginia Pulp & Paper Co.	114, 115
Western Printing Machinery Co.	119
Weston, Byron, Co.	2
Wetter Numbering Machine Co.	119



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VOLUME 123 • AUGUST, 1949 • NUMBER 5

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Leading Articles for You This Month

PAGE

'30' Can Mean the Beginning of Newer and Greater Graphic Arts Industry	By John J. Deviny 47
San Francisco Typos	By Frank McCaffery 50
An Oscar for a Craftsman	53
Program for International Convention	54
Album of 1949 Presidents of Craftsmen's Clubs	57
Graphic Arts Exposition at Convention Time in '50	63
When Offset-Lithography Is Only Logical Process	By Paul C. Gebring 68
Printing on the New Glossy Hard Coated Papers	By Eugene St. John 84
Printing Around the World	By Otto M. Forkert 89

—all that plus these regular features

Month's News	91	Salesman's Corner	66
Offset	75	Specimen Review	79
People	65	Typographic Clinic	72
Pressroom	71	What's New?	86

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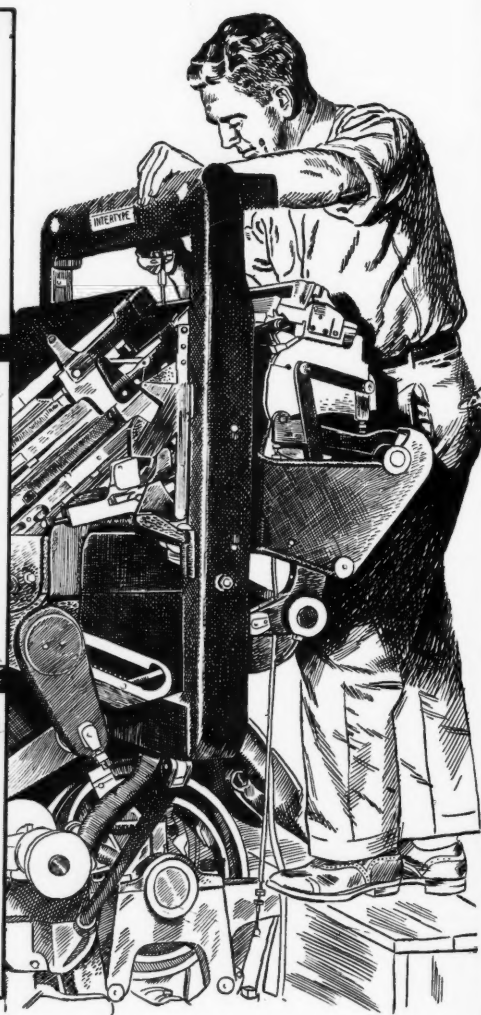
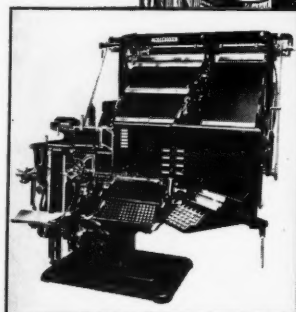
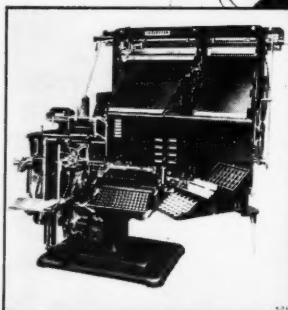
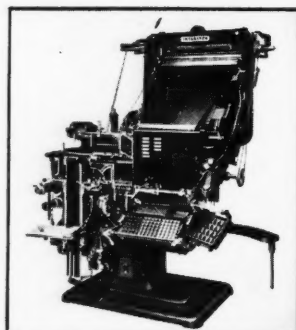
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